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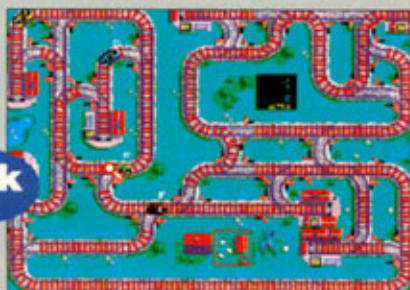
The Sales
Curve get cute
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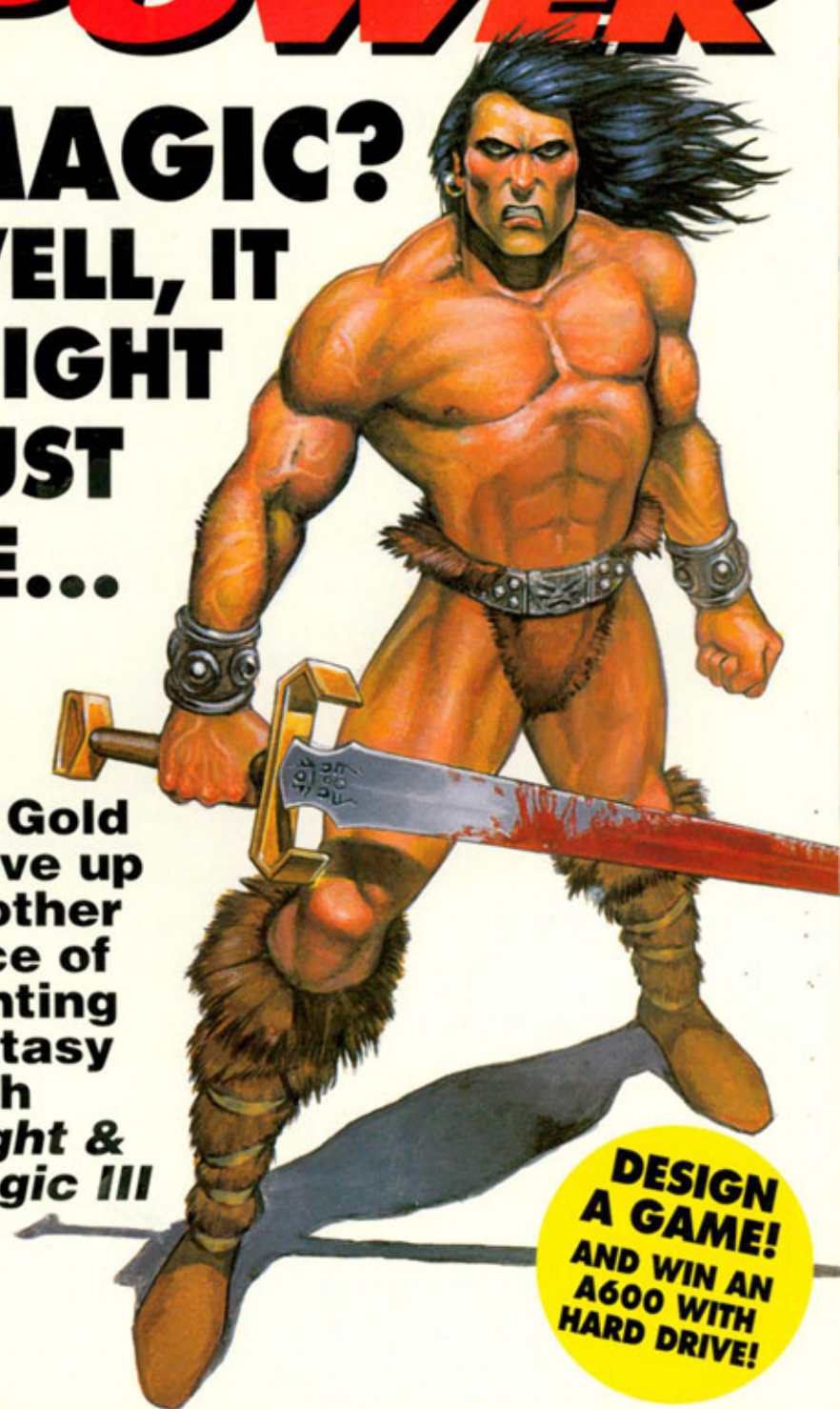


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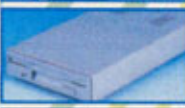
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THIS IS AMIGA POWER

**AMIGA
POWER**

ISSUE 16 AUGUST 1992

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awful on their front cover. Shame on you.

GOOD LUCK TO: Emmanuelle.
NEXT MONTH: Out on 20th August, the
September issue will be so rock'n'roll you may
just see Elvis buying a copy.

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Publishing, home of Amiga Format, Amiga
Shopper, ST Format, PC Format, Your Sinclair,
Commodore Format, Sega Power, Total, Public
Domain, Amstrad Action and us!

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the latest games including KGB, Football
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Competition! Head
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gets spacebound and
judges the best of the
readers' *Invaders* games.
It's all nailbiting stuff!

OVER 300

GAMES RATED IN EVERY ISSUE!

MONTH



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It's brighter, it's bolder and it's bigger. But is it any better?... Page 32



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NEXT MONTH...

...is coming sooner than you think! That's right, from next month onwards, we'll be out on the third Thursday of every month. Make a date in your diaries, and don't miss the rocked-out September issue - on sale July 20th.



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TWO DISKS!

Yes, that's right. Two whole disks packed with fun and frolics. We've got three playable demos for you this month, including an entire disk containing this very special game...

disk

16

D/GEN BONUS DISK

D/GENERATION

This month's extra disk is very special indeed - an entire level of Mindscape's latest smash hit! Forget level one - that's for beginners. Instead we bring you the bigger, better and much more challenging second level. So dive on in, we're sure you'll be mightily impressed.



AND THIS IS DISK 16



TRODDLERS

The Sales Curve introduce a cute and furry (and incredibly stupid) race of creatures in Troddlers. If you've ever wondered what happens when you cross a puzzle game with a platform one, then here's where you going to find out.

LOCOMOTION

Go back to your train-set childhood with Kingsoft's Super Train Accident Simulator. So you think you can handle problems of British Rail-sized proportions? Come on then, if you think you're hard enough.



GOT A FAULTY DISK?

● This isn't the sort of thing we like to hear, and happily we don't hear it very often, but if you do have disk problems, simply place it in an envelope, along with an SAE and a letter explaining what's wrong, and return it to this address (NOT THE AMIGA POWER OFFICE): AMIGA POWER Disk Returns 16, Tib plc, 36-50 Adelaide Street, Bradford BD5 0EA. There are more details over the page...

YO! OVER HERE!

This is where we explain how to load the disks, so pay attention.

- *D/Generation* is a one meg only game, so if you have an unexpanded A500, sorry. People with an half meg expansion in an external hard drive may also experience problems, because *D/Gen* unfortunately requires the whole of that meg.
- To load either *D/Generation*, *Locomotion* or *Troddlers*, switch off your machine, insert the appropriate disk and turn the power on. If you are loading *D/Generation*, then it will load automatically. Alternatively...
- If you have inserted the *Troddlers/ Locomotion* disk, then an options menu will load after a few seconds. Simply press F1 or F2 depending on which game you wish to load. After about a minute the game will load, and you'll be ready to play and play again. You lucky thing, you.
- Please keep the disk you are playing your game from in the drive at all times, and remember – switching the machine off for 20 seconds or so before loading up a new program will help prevent disks being infested by stray viruses.

HEAVENS, WHAT WILL I DO IF SOMETHING GOES WRONG?

- First, try the process again, once again making sure you've removed extra peripherals the program may not 'like'.
- If it's only one of the programs on your disk that doesn't work, not the whole thing, try phoning our COVERDISK HELPLINE. Call 0274 736990 and ask for Sam Hiah.
- If either of your disks fails to load, then pop 'em in a padded envelope, along with a letter explaining the problem, to this address: AMIGA POWER Disk 16 Returns, Tib Plc, 36-50 Adelaide Street, Bradford, BD5 0EA. Give the nice people at Tib a couple of weeks, and you ought to receive a shiny, working new disk. Whatever you do, please don't bother sending any disks to the AMIGA POWER offices. It provides us with targets for our water pistols, trays for our cuppas and handy projectiles for use in combat against members of Matt Bielby's magazine. But we can't change 'em.

D/GENER



A bit of a chat while you rescue is a good idea. Some people can point the way to extra weapons, or give clues as the the overall objective

Authors: Robert Cook, Jim Brown, John Jones-Steele

Okay, so a game about being a courier delivering a package to someone in a big office block doesn't immediately sound like the most thrilling thing ever. Even being a courier with a jetpack flying from Finland to Singapore to deliver something to the head of a top genetic engineering laboratory leaves a bit to be desired, high-powered-motivation-wise. Throw in the fact that the lab's been developing an

almost-indestructible creature which can disguise itself as anything and has just escaped, though, and things start to get a bit more interesting. Bung in a malfunctioning security system which has killed most of the lab workers and trapped the rest, and the various, deadly, earlier prototypes of the *D/Generation* creature (for such is its name) which are running loose around the building and, well, maybe this could be quite a lot of fun after all...

WHAT YOU DO

In the complete game your mission is to

deliver a package to Derrida, the head scientist at the laboratory, through 10 increasingly-large and increasingly-complex levels, but in this demo all you have to do is successfully complete the pretty pretty straightforward level two. All this really entails is getting to the end in one piece, but if you can rescue a few of the trapped survivors on your way, then it'll be better for everybody...

WHAT'S STOPPING YOU

Were everything normal, this would be a simple job of walking through a few



An electric field and a B/Generation to face. Oh good.



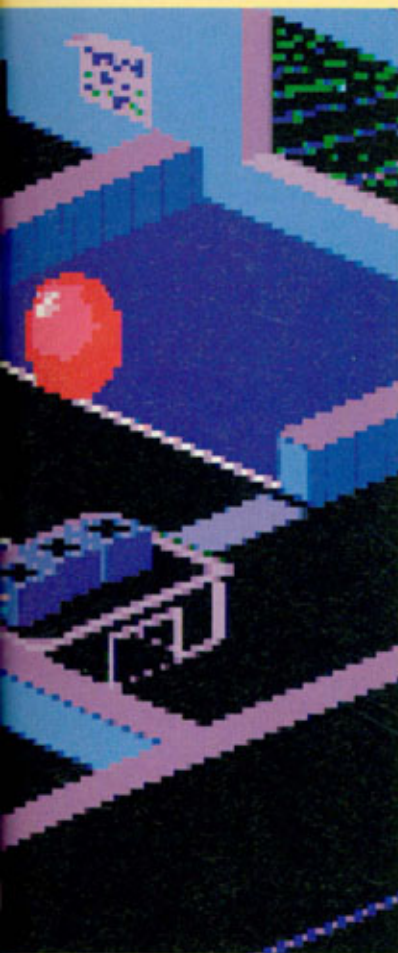
Careful with those door switches. You're here to save lives!



ATION

disk

16



And it's an extra life for every rescue!

corridors and saying 'Hi' to everyone, of course, but everything isn't normal, and you're going to face a lot of problems. First, and most obviously, there's the fact that most of the doors in the office complex are closed, and you'll have to manipulate the yellow triangular switches on the walls which open them (as well as doing other things to the various defences) in the correct order to get yourself through each room. Then you've got the other defence mechanisms to contend with, like the electrified floor panels and the tracker guns which rotate around in fixed positions

and shoot lethal laser bolts at anything human which crosses their path. And finally, you have to contend with the Neogens, the biologically-engineered beings which now infest the building. Luckily, in this demo you'll only have to worry about the first, least dangerous incarnation, the A/Generation. These giant red balloon-type beasts appear from holes in the floor and attempt to engulf any intruders, and they can camouflage themselves by becoming transparent. You can blast them with a laser gun, though (assuming you can find a laser gun, that is), and if you walk across the places on the floor they appear from, they'll be blocked off and no more balloons will appear. Phew.

HOW TO BE A HERO

For big brownie points, you should also try to save the terrified employees who are hiding out around the building. To do this, you must first secure the room they're in by eliminating any Neogens which may also be in it. Then all you need to do is go up to the character, have a quick chat with them if you like to see if they've got anything useful to tell you, then lead them to a safe exit (marked by a big red arrow on the floor of each room). Be careful though, as they follow you blindly and must be guided through any defence mechanisms which are still operating in the room. For each one you save, you'll get a nice warm glowing feeling in the pit of your stomach and, more importantly, one extra life.

OTHER STUFF

Anything else you need to know? Well, you can trigger door switches by shooting them as well as touching them, and you can bounce laser blasts off walls and doors to pull off tricky safety shots. Standing on doors stops them from being closed until you step off again, and extra information can be gleaned from the computer terminals scattered around the building. Be careful not to shoot lab workers with your laser, but don't worry about getting hit by rebounding blasts yourself - it won't hurt you. If you get killed on a screen, you re-start it the way it was



The bouncy red balls are A/Generations. Just blast 'em and seal off the ground vents.



Name: Jean-Paul Derrida
DOB: 24 Mar 1971

Education:

BS Chemical Engineering
Universität Bochum 1993
PhD Physics MIT 1997,
PhD Bioengineering MIT
2000

Previous Employment:

Protein Biomodification;
Russian Defense Ministry
Biological Systems;
GuerraTecnología, Argen

Project:

Development of next
generation NeoGen

The man with the D/Gen plan, Derrida is the shady character behind Genoq.

when you last entered it. To open security doors (marked with a white arrow-shaped switch), you must first find the appropriate key.

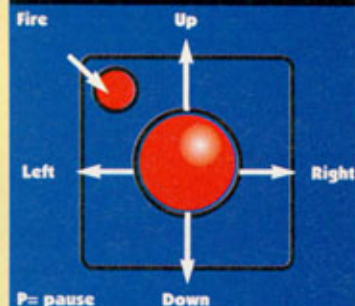
And that's the lot. Grab your jetpack, land on that roof, and get to it!

BARGAIN CITY, ARIZONA

Okay everybody, here's your chance to put your money where your mouth is. We've printed a lot of letters recently complaining about the price of games, indeed our mailbox bulges with letters moaning (perfectly legitimately) about how £30 and above is becoming the norm, and how it's the cause of piracy, and how they'd all buy more games if the price was more reasonable. Now, we think D/Generation is an absolutely top-notch piece of software - it wouldn't have scored a mammoth 88% in this month's review if we didn't - and it's very much the kind of thing that you'd usually expect to see

selling around the £30 mark, but for whatever reason, Mindscape have decided to stick it out at the totally bargainous giveaway price of £19.95. Check out the demo, find out how good it is, then get yourself down to your local software shop and buy a copy, and show the software houses that they can sell games cheaper and still make a huge pile of money. If we don't see this one in the top ten next month, we don't want to hear any more complaints about overpriced games. We all know it's wrong, now here's your chance to do something about it.

CONTROLS



P = pause

ALTERNATIVE CONTROLS

Use numeric joystick or cursor keys,
Space to fire, Return - talk to
character (select phrase with up,
down and fire), T - throw grenades, if
you have any, S - status, Esc - pause



Our hero - with all the navigational skills of Richard Branson.



Another tricky innocent person saving mission. No sweat!



TRODDLERS

Authors: ATOD Design

Now look, shut up a minute, it's nothing like *Lemmings* at all really, honest. In fact, *Troddlers* owes more to an old arcade game called *Solomon's Key* than anything else, but mostly it's a law unto itself.

WELL OKAY, MAYBE A LITTLE BIT

Your objective is to, er, guide lots of cute furry creatures around a danger-packed screen and into an exit. They're pretty stupid little bundles of fluff, and they'll quite happily blunder into deadly traps and

evil zombie enemies if you don't make a safe path for them, so concentrate – those lovable little lives are in your hands.

HEY, THERE'S NO LAW AGAINST IT

In *Troddlers*, though, you don't directly control any of your little dim buddies. Instead, you're in charge of a sorcerer's apprentice called Hokus (his pal Pokus only appears in the two-player mode, which sadly isn't present in this six-level demo version), who boasts the phenomenal magical ability to, er, pick up

and put down blocks. Not as useless as it sounds, this, because the *Troddlers* can walk gravity-defyingly along any side of a block, meaning that careful positioning of them lets you direct the, er, direction of the semi-intelligent scamps as you like. Easy-peasy stuff, then. Ah yes, well, it would be, apart from the zombies.

ZOMBIES?

Zombies! Once happy, smiling *Troddlers*, some unnamed but horrible thing was done to them and they turned into Zombie *Troddlers*, whose only aim in life (if you can call it that) is to kill *Troddlers* and sorcerer's apprentices. You must keep Zombies away from ordinary *Troddlers* and yourself. Happily, creating a block right on top of a Zombie *Troddler* will cause him to explode and die, so be ruthless! (But watch you don't do the same thing to nice, sweet *Troddlers*, for the effect is the same.)

BIT WE ALWAYS FORGET

Oops, nearly forgot the one-way

blocks. These only allow the *Troddlers* to pass through in one direction, and to you they're totally impassable. You can, however, pick them up and put them back down again just like any other block. And that's it, really.

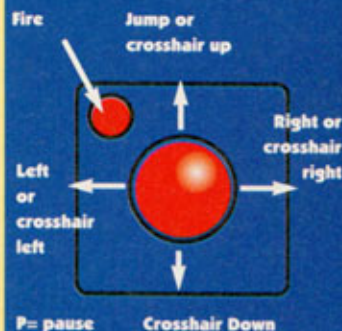


Oops, we've given you a level password. Nuts.



Those tiny Troddlers in full effect. How sweet.

CONTROLS



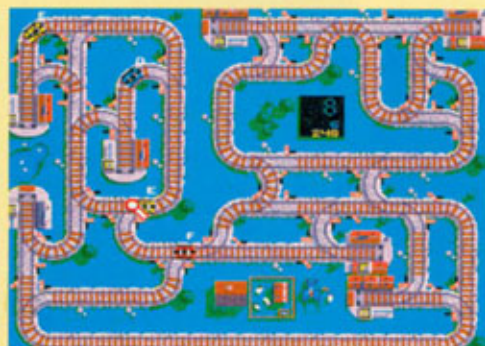
Fire – pick up/drop block at crosshair
To move: hold fire, move, then release

Authors: Kingsoft

Okay, so how many times have you been stood there on the platform waiting for yet another long-delayed 'express' and thinking 'I could do better than this'? It's lots, isn't it? Well, stop complaining, 'cos you're wrong. Managing a railway system is tricky stuff, as you'll find out when you try to play *Locomotion*...

'PAH, IT'S JUST A BIG TRAIN SET, RIGHT?'

Well, sort of. In *Locomotion*, you've got a lot of locomotives, and a lot of stations for them to go in. Unfortunately, none of them are in the right places, so you have to carefully manipulate the complex track systems in order to get all your locos to the correct destinations within a certain period of time, and without having any of them crash into each other (there can be four or more locos all chugging around at the same time). Still think it's simple? Right then, let's see you do it.



No wonder British Rail are always running late.

LOCOMOTION

ARGH! IT'S ALL HAPPENING AT ONCE!

Not so cocky now, are we? But then again, that's probably because we haven't actually told you how to play yet. After loading, go straight to 'GAME' and click the mouse on track 'A' then 'START' (the other options have no effect in this demo version, except for 'X' on the title screen which exits you from the program). You'll then be faced with the first of the five track layouts supplied in this demo, and after a little while a train will appear on it from one of the lettered stations (the station's letter will flash for a while before the train appears). The train will have a little letter above it, this is the station you have to get it into, as quickly as possible. Of course, it won't do it by itself, so you'll have to switch the points around to give it a clear path to its destination. This is done by simply moving the cursor over the set of points you want to change and clicking the left button. If a train comes to a set of points which aren't set correctly for it to continue moving, it will stop and wait until the points are changed, but you'll incur time penalties, so it's best to keep everything moving as much of the time as

possible. You have to get a certain number of trains into their correct stations within the time limit (the time and number of trains remaining are both shown on-screen, with the number of trains left to deliver the big number in the box and the time limit the little one at the bottom). Becoming clearer?

'OH NO, THERE'S TWO OF 'EM ON THE SAME TRACK!'

Well, understanding how the game works and actually putting it all into practice are two different things. At first you'll probably be all over the place, trying to watch six things at once, having trains careering headlong into each other (both trains disappear and you get big penalties if you let this happen) and tying your brain in knots trying to work out how to get a train to go along the track it's on but in the opposite direction. But hey – relax! If you think this is bad, wait until you see the next level...

'BUT ISN'T THERE ANYTHING I CAN DO?'

You do have one extra capability in your armoury for when things get tough. If you hold down the right mouse button, all the trains currently on the screen will begin to move dramatically faster. This is handy if



Come on baby, do the *Locomotion*. It's wild!

you've got the track set up correctly and just don't want to hang around, or if you want to get one train to a junction faster than another one (you can hold up the other one at points, zip the first one along a bit, then set them both off again), or if you're just some kind of masochistic weirdo who wants to make life really difficult for themselves (or if you're after a big score, as using the speed-up gets you bonus points). Also, if you send a train into the wrong station it'll simply bounce back out and start running in the opposite direction, which can be a quick way of turning around in an emergency. Oh, and if you press 'P' the game will pause, but all the trains disappear, so you can't cheat. Otherwise, though, that's about it. Keep a cool head and hope for the best...

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TRUE STORIES

NEW POWER GENERATION: THOSE AMIGA POWER CHANGES IN FULL

Reading through this issue, you'll probably notice that Matt Bielby is conspicuous by his absence. Yep, after 15 glorious issues, our dear old editor has moved on to pastures new. He's still at Future though (working on a top-secret new project), so don't be surprised to see him cropping up occasionally. And so that leaves me in the hot seat, but don't fret. AMIGA POWER will continue to forge ahead, leading the pack in terms of style, content and gaming knowledge. Our aims are still the same - we'll continue to give praise where it's due,

and kickings to those who deserve it. We'll continue to tell it like it is, retaining the integrity and reliability which has already made us so successful. AMIGA POWER will always be a magazine with attitude.

Along with the most obvious change, there are one or two other points to note about this issue. Jacquie Spanton takes over the chief crayon wielder's seat this month, Tim Norris joins us to handle production editing, and Stuart Campbell moves onward and upward to become our reviews editor. You'll also notice new names on some of the reviews this month - Richard Longhurst and Adam Peters will be adding their hardened gaming talents to the Amiga Power hardline. We're also still looking for a staff writer of the calibre and quality necessary to work on AMIGA POWER - indeed you'll see the job ad over there on the opposite page. With this team we'll continue to push AMIGA POWER onwards to bigger and better things. After all, just because we're the best, it doesn't mean we can rest on our laurels. So get ready for some wild and exciting developments over the next few months - we hope you enjoy the ride.

MARK RAMSHAW
EDITOR



CDTV - IT'S GOT GAMES!

Hey! We've got some news concerning CDTV games - there are now some available! Okay, so we've already been 'treated' to various direct ports (*Xenon 2* etc) and one or two low budget games, *Psycho Killer* being perhaps the most memorable (for all the wrong reasons). But bona fide CD games have been a bit thin on the ground. It's good to see the appearance of *Sherlock Holmes - Consulting Detective* and *CDTV Sports Football*, both of which make use of video footage, thus actually achieving something that is worthwhile, and impossible to achieve on the standard Amiga. Feast

your eyes on the screenshot, and see what you think. Hurrah for CDTV (maybe).



CDTV Sports Football adds actors to the standard sprite-based action.

FAITH IN FMG NO MORE

FMG, Commodore's officially appointed repair company have ceased trading. Beyond the firm knowledge that FMG have dropped quite a number of Amiga owners in it, details are sketchy. Anyone with an

Amiga at FMG (or who has a faulty machine in need of repair) should call 081 847 2223 if their computer is covered on a 'return to dealer basis', or 081 231 3700 if covered by an on-site maintenance warranty..

NINTENDO NIRVANA WITH COMMODORE?

Speculation is rising that Nintendo are set to buy out Commodore. Both parties are keeping their lips sealed, but rumours are rife that of a meeting which allegedly took place between the heads of both companies at the recent Chicago electronics show. One analyst recently predicted that Commodore's already healthy share price (just over £14) would rise to £25 in the space of a year. If a takeover is planned, then it seems that Commodore is currently as ripe as it will ever be for the picking.

On a lighter note (as they always say), news has reached us that Nintendo have bought Seattle Mariners baseball team for the measly sum of £75 million. With the recent Commodore-Ocean-Quavers tie-in, we can only wonder if Commodore are about to follow suit. Maybe a buyout of Walsall footy team is in the offing.

KARAOKE COMMODORE

Although CDTV has yet to achieve any notable degree of success saleswise, the 'Commodore multimedia community' recently gained extra recognition by winning a clutch of accolades for its multimedia products at the recent BIMA awards ceremony. Along with worthy awards for productivity (for an interactive police training system) and education (for *Learn French With Asterix*), a CDTV product also gained the Gold award. And the winner of this prestigious prize? *Karaoke Hits One* by Cloudscape. Let's just hope *Psygnosis' Microcosm* lives up to expectations, for CDTV's sake.

CDTV TRADE-IN

While on the subject of Commodore's CDTV, Commodore are currently offering Amiga owners the chance to trade in their A500s (any model, from the old 1.2s to the Pluses) for a CDTV system. For £399 (the normal retail price is £599) the participant gets a base Amiga CDTV unit with keyboard, mouse and disk drive. The deal also includes 12 months new warranty, and is available until September 15th.

MEGA LO MANIA 2 - NOT!

Don't expect any more instalments of Sensible Software's *Diary Of A Game*, not for six months at least. Programmer David Korn has been moved onto a mysterious new project, thus leaving *Mega Lo Mania 2* frozen until the more urgent project has been completed. We'll bring back the diary as soon as Dave gets back down to it. Meanwhile, watch this space for news on his new ultra-top secret project.

KIM AND THE CARTOON RAUNCH

One of the quirkiest movies of the coming season promises to be *Cool World*, the licence to which has just been picked up by Ocean. Currently being coded by Twilight,



Kim as Holly the cartoon cutie in *Cool World*.

we're not quite sure how the programmers are going to approach this one. The film, you see, features Gabriel Byrne as an artist who finds himself thrust inside a cartoon world, populated by the likes of Kim Basinger. Kim plays Holly, who hankers after real life and Hollywood stardom. But the only way to leave the cartoon world is to get, um, deep and meaningful with a real human. It sounds like a weird film, so we can't even begin to imagine what the game will be like. Could this see Ocean going into *Dragon's Lair* territory?



COMPETITION WIN

COOL CROC TWINS FASHION ACCESSORIES

Those Empire dudes and dudettes, they're just so sussed when it comes to essential street wear. This month they're offering copies of *Cool Croc Twins* with accompanying sets of Cool Croc T-shirts, baseball caps, and Lennon-style shades for 10 lucky readers, a further 10 runners-up get a free copy of the game. And just what do you have to do to win these wonderful goodies? Simple, just answer this question: *What did the crocodile swallow in the original Peter Pan story?*

Scribble your guess down on a postcard or the back of an envelope, and send it to:



Between A Croc And A Hard Place, AMIGA POWER, 29 Monmouth Street, Bath, Avon, BA1 2BW.

The closing date for entries is 31st August, and all the usual competition rules apply.

TOAD IN THE WHOLE

Work has just begun deep in Mindscape's programmer enclosure on the Amiga port of Nintendo fave, *Battletoads*. Graphics and other preliminary stuff are being worked on at the moment, with actual game code to continue once the game looks right. In other words, don't expect to see the thing until early Autumn. With a bit of luck, we'll be able to show you some working Amiga shots next month.

PALACE ICED



Palace's *Hostile Breed* - now set for a launch via Titus?

It's with sadness that we report that Palace have been forced to cease trading. The circumstances surrounding its closure are bizarre to say the least, but it appears that although independent from Palace Video (who've just gone into receivership), Palace Software were still liable for the video empire's debts. The result is that Palace have been forced to close, but hopefully all planned products will appear under sister label Titus. Phew, well that's alright then.

VIDEODROME



Fancy graphics and trancy music in Prism's *Dance In Cyberspace*.

Prism, better known in these pages for their bargain £2.99 range are moving into the world of rave with a new video going by the catchy name *Dance In Cyberspace*. The video contains 35 minutes of rave music accompanied by computer generated fractals, strobe effects and other mind-altering delights. Even the humble Amiga was utilised to produce some of the visuals. A single, *Cyberdream*, is also available via Pinnacle for any insatiable techno merchants. Just the ideal thing for space heads, even our new editor was seen wandering around the office, muttering "It's... really, like... amazing, man..."

CRIB SHEETS

Concluding our guide to Amiga software houses, this month it's the turn of...



Contact: Gremlin Graphics Software Limited, Carver House, 2-4 Carver Street, Sheffield S1 4FS
History: The company was founded by Ian Stewart in 1984. Ian had owned a computer shop in Sheffield called Just Micro. After receiving a number of offers to publish games - one of which was from Tony Crowther who's since done *Captive* and *Knightmare* - Gremlin was set up.
Gremlin programmers: Gremlin's first game, a *Manic Miner*-style platformer called *Monty Mole*, was featured on national television during the miners' strike when Gremlin offered part of the profits from the game to the NUM for the miners' fund. In 1985, US Gold bought a major share holding in Gremlin but Ian Stewart bought the company back in August 1989. Ian and his wife, Jenny Stewart, are the directors.

People: At the moment Gremlin employs about 70 full-time staff - about 50 of these are in house. Over three quarters of staff, however, are directly involved in software development. The development division is headed by James North-Hearn who oversees console and floppy work.
Greatest Success: In Ian Richardson's opinion "It has to be Lotus *Turbo Challenge 2*, which is still selling very well. But Lotus, *The Final Challenge*, which will be released in September, is going to be very special."

Greatest Failure: "1987 as a year was a failure for us; the quality of products wasn't very good and Gremlin's reputation as a publisher suffered."

Typical game: "We do have a reputation for racing games, but then we do have a diverse range of products, so I wouldn't say that there is a typical Gremlin game."

How do they see themselves: "As a very professional independent company with a good range of quality products."

How do other people see them: "I think other publishers really respect us especially when we recovered from that bad reputation in such a short period of time."

Product development: The two people responsible for this area are Ian Stewart and James North-Hearn. They consider all storyboards and commission the demos. "If we're interested we'll pay the author to go away for a month and take the demo a bit further, but on licences we have one person always looking for that extra-special licence. When we finally do take on a project it is assigned to one of the producers."

Final Word: "You will see Gremlin's reputation grow and this will be our best year ever with our strongest product lineup," says Ian Richardson.



With *Zool*, Gremlin are aiming to show that the Amiga can compete with the likes of Sega.

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DIGITAL DISPLAY

We haven't heard much from Digital Marketing International since last year's gorgeous puzzle game *GemX* and the solid-but-unexciting platformer *PP Hammer And His Pneumatic Weapon*, but suddenly they're set to burst back onto the scene with a vengeance. And not only a vengeance, either – they've got five (count 'em!) new games too, from German developers Prestige and Kingsoft.



Bizarre animal capturing game shock horror! *Catch 'Em* features a character called Jeff, lots of escaped zoo animals, and a very large club.

First up from Prestige will probably be *Catch 'Em* (although possibly not under that name), which is quite literally the first zoo-keeper simulator we've seen this month. You control a furry animal-loving dude called Jeff (hey!), and the game has you attempting to catch a load of escaped monkeys, gorillas and various other simian creatures by methods ranging from hitting them over the head with a club to luring them into the clutches of an inflatable female orang-utan and then, er, hitting them over the head with a club. There are about a million levels and all sorts of clever tactics and objects to use, so lots of fun and laughter seems guaranteed when this appears at the end of July.

Following hard on the heels of *Catch 'Em* should be the stirringly-titled *Sword Of Honour*. This oriental beat-'em-up looks like a 2D version of the *Last Ninja* games, but don't let that put you off.



The good old-fashioned martial arts game makes a comeback in Prestige's *Sword Of Honour*.

Doofus takes the look of *Chuck Rock* and some of the gameplay of *Fire And Ice* and welds them into an interesting little platformer. You're an ordinary enough character, with the usual sort of mission to jump around a bit and collect stuff, but there's a difference – you've got a dog. But not just any old dog, oh no. This is a homing dog, who mimics every move you make a split second after you make it. Right. So



Crazy name, crazy game – *Doofus* puts the bounce (and a large helping of orange) back into platformers.

as well as keeping yourself safe, you have to watch out for your little puppy pal, which makes things just a little bit more complicated than usual. Check out the dinky graphics for yourself, but trust us when we say this one looks like pretty good fun. Can you wait until September? We hope so.

'That's all very well,' we hear you all cry, 'but what about the Kingsoft stuff?' Glad you asked us that. Both of their games will look familiar to the old (and you would have to be pretty old) Spectrum owners among you, most especially the rather lovely looking *Locomotion*. Of course, that one's on this month's cracking cover disk, so you can try this one out for yourself.



Bug Bomber – it may look innocent enough, but behind this plain exterior lies a clever *Dynablast* variant.

And so lastly but certainly not leastly we come to *Bug Bomber*. Remember *Chaos*, the old Speccy sort-of wargame we keep going on about? Remember *Dyna Blaster*? Imagine the two of them combined, then imagine how much fun it would be. The basic gameplay is very much in the *Dyna Blaster* vein, but instead of just bombing everything to bits, you can create an army of little robots who seek out and destroy your enemies in various ways. Up to four players can take part simultaneously, and you can configure the game just about any way you like and basically it's enormous fun. Potentially wonderful stuff which we should be reviewing fully next issue, watch out for this – it's going to be fab.

MORE VIRGIN TERRITORY

We've got a full Things To Come report on *Rookies* – interestingly advertised by Virgin with the phrase "They say give peace a chance. Roast 'em with napalm! Waste 'em with machine gun fire! And toast 'em with missiles! is what we say". Erm, nice people eh? Still we'll have a better look at that one in a couple of pages. Meanwhile, here are some of the other Virgin releases we can expect to see in the not too distant future.

● Lined up for release in September is *KGB*, an RPG espionage bash. You will control a KGB character called Captain Makim Rukov. Your task is set in the days of Perestroika. You must investigate all possible cases of KGB corruption. Rukov is transferred to Department P of the 2nd KGB directorate in Moscow, in the days pre-empting the August putsch – sorry folks, none of us learnt Russian.

Surrounded by corruption you must act quickly and shrewdly to uncover the

conspirators before they uncover you. The structure of the game looks to be built around specific missions. You will have to successfully complete these to unravel the conspiracies.

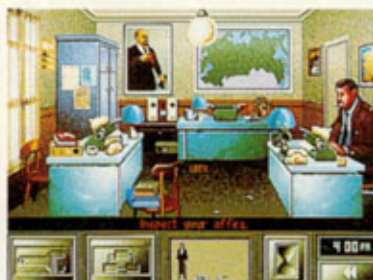
What we're expecting is something along the lines of recent release, *Floor 13*, but in colour! Graphically it looks impressive and very stylised. Indeed *KGB* has been put together by French outfit Cryo, the very creators responsible for the rather stylish *Dune*.

● *Fables And Fiends: The Legend Of Kyrandia* has been put together for Virgin by the creators of *Eye Of The Beholder*, Westwood Associates. Unlike *Beholder*, *Kyrandia* will feature less spell-casting, and no weapons or demons. We're told that it will be more of an 'interactive fantasy adventure in the mould of Lewis Carroll's *Alice In Wonderland*'. From what

we've seen on the unfinished PC version it seems nothing like *Alice In Wonderland* – though the fairytale approach is very much in evidence, both graphically and in the characterisation.

It's beautiful to look at, with some lovely animation, but that's all it is at the moment – beyond a few chats and some solvable puzzles, there's not that much to do at the moment. Scheduled for release this Autumn, we won't be holding our breath – there's still a lot of work to be done on this game for the Amiga.

● Virgin have looked to Rowan for their



Left: Pre-game artwork for *KGB*. Above: The stylised approach to spying.



Kyrandia combines Lucasfilm and Sierra style adventuring with a fairytale plot.

World War II flight sim, *Reach For The Skies*. From what we've seen of the PC version it does look very impressive, but how well it converts to the Amiga is another question. We've already seen to many poor PC flight sim conversions, and *Reach* will have to be damn good to come close to the office favourite, *Knights Of The Sky*.

Set during the heroic air battles of 1939 – 45, *Reach for the Skies* offers you three simulations in one – you can be either the pilot, the controller, or both. It's also possible to opt for either the British or German sides. The pilot role is completely geared to air combat, while as the controller you'll be concerned with the production and distribution of aircraft and pilot morale. Virgin are aiming for a release sometime in the Autumn.

DABBLING IN WATERCOLOURS



Builderland with more sex appeal, that's The Cartoons.

Remember Loriciel's *Builderland* – a Lemmings inspired scrolling thingy, which was unfortunately written in AMOS? If you do then The Cartoons may initially look familiar. Loriciel have agreed that the first attempt didn't really do justice to what was quite an excellent idea, and so are going all out to make *The Cartoons* more exciting to play, and give it a bit more visual oomph. You'll have a chance to get down with the toons in early Autumn.

SIM ROMANS?

Impressions are moving away from their wargaming roots for their next release with *Caesar*, an empire-building game set in Roman times. Closer in design to *Sim City* than *Civilization*, the player is initially given charge of little more than a mud hut. But from lowly beginnings emperors can grow, and with a level head and an eye for planning, a player can soon rise through the ranks. Using a *Sim City*-style town building system (albeit with a much closer view of things), things to consider include water supplies, berserkers, and amenities such as theatres and baths. You'll be able to fiddle while Rome burns some time in September.

RED OR DEAD



Psygnosis' *Red Zone* – a game you can bank on. (You're fired. – Ed)

On final approach is Psygnosis' motorbike sim *Red Zone*. First previewed in our Psygnosis special a few months back, the game is now just a couple of weeks from completion. It's very much in the same vein as Gremlin's *Team Suzuki*, but *Red Zone* seems to be a touch smoother, more controllable and enjoyable to play than the older title. Speed hasn't been sacrificed, though (it's just as fast as *Suzuki* at the lower detail settings), so if you're a frustrated Marlon Brando-type, you might well want to check this one out.

TOP OF THE MOTHS

MOVE OVER SONIC (PART 3)



Football Kid – probably the daftest, most unlikely game idea in the world.

While you're still waiting for *Zool* to prove that the Amiga really can do it console-style, feast your eyes on this hot number. Already known for their footy games, Krisalis have taken their expertise one stage further (well, sort of) with an ultra-fast, ultra-smooth, and ultra-mad scrolling platform game with – yes! – football in it! Imaginatively titled *Football Kid*, it features a young brat dribbling, kicking and heading his ball through five levels (plus various sub-levels) in some bizarre collision between *Gazza* and (dare we say it?) *Sonic The Hedgehog*.

What's really special about this one is the speed and smoothness with which everything flows. Although the nasties have yet to be incorporated, and the maps are rudimentary at best, all the control groundwork has been programmed – already making it great fun to play. The *Kid*'s ball isn't just a gimmick, you see. Aside from doing various clever headers and stuff during the quieter moments, he can also kick it to knock out the bad guys, performing wild trick shots in the process. It's also pleasing that although the *Kid* is a bit of a brat, he's still pretty likeable as a character (always essential with these things).

Although the game will probably run at

50 frames a second (as fast as your monitor or TV can handle), real speed freaks can opt for the American 60hz mode, which really puts things into turbo. We guarantee you haven't seen anything this silky smooth and fast on the Amiga before, though don't expect to see the finished thing until the back end of the year.

The thing that really gets us, though, is that combination of football AND console-style action – it's inspired!

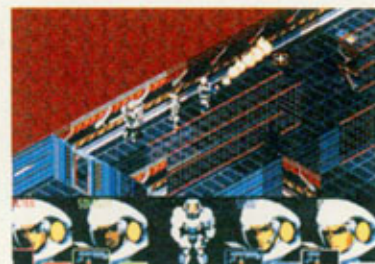
EMBASSY FILTER



The neat icons and 3D game system of *SAS* hide a complex strategy bash in the style of Julian Gollop's seminal *Laser Squad*.

As a slightly more eclectic partner to *Football Kid*, Krisalis are also working on a 3D strategy game with a working title of *SAS*. Imagine a distant cousin of the excellent *Laser Squad*, with a more modern graphics system and you'll have a pretty good idea of what to expect. Using an isometric display, the player guides a team of elite soldiers on a series of five missions – including an embassy siege, into the jungle, on board the QE2 and inside a nuclear bunker. Like *Laser Squad* a turns system is used, but the neat thing is that while the computer is moving its soldiers the screen blanks, but the footsteps are audible. Like *Football Kid*, *SAS* is still several months from completion, but look out for more news as development continues.

'GAME OVER, MAN!'



Hard at work in *Shadow Worlds* – where every day is an alien barbecue day.

Rounding off Autumn releases from Krisalis is *Shadow Worlds*. Using the same game engine as Domark's *Shadowlands* (both games are programmed by Teque), the theme this time is Alien-inspired sci-fi. In place of a bunch of adventurers, the player is given control over four space-suited troops attempting to wipe out hostile aliens on board a space station and on planet surfaces. The puzzle-orientated nature of the first game has been replaced by a more gun-happy action slant on things, with huge flame-throwers and spectacular laser guns spicing things up no end. Just as James Cameron added a gun fetish to the second Alien movie, so *Shadow Worlds* promises to be dominated by military hardware. The mouse-governed control system has been refined, making it easier for the beginner to get to grips with, and easier to kit up a trooper with the right object in an emergency situation. One thing that won't be changing though, is the successful Photoscape system, which gives the 3D graphics light and shade. If anything, it's more effective in *Shadow Worlds* with the graphics looking sleeker, and effects such as head-mounted torches make better use of the light-source effect. By pure coincidence, *Shadow Worlds* is due to make an appearance not long after the Alien 3 movie hits the flicks.

IT JUST ISN'T CRICKET

Those Codies, eh? What a bunch. Obviously taking their cue from the recent success of *Pinball Dreams* and the recent space of footy games, they are a set to release *Soccer Pinball*. It's football with flippers! proclaim



It's soccer! It's pinball! It's soccer and pinball! It's *Soccer Pinball*!

Code Masters. Yeah, but it's a bit of a silly idea isn't it? 'Get the best of both worlds', they counter. Oh alright, you've convinced us. You'll be able to get your dose of top footy pinball fun in about a month from now.

Also due out around the same time is *Captain Dynamo*. The *Code Masters* are obviously hoping to draw attention away from the daftness of *Soccer Pinball*, by basing this one round the exploits of geriatric super-hero Ernest P Dynamo (aged 75). Called out of the Happyvale Home for the elderly, Ernest must defeat Austen Von Flyswatter (72) by locating a very big switch marked off.

As you'd expect, it's all an excuse for



Captain Dynamo in older than Matt Bieby shock horror. But – hey! – not even Matt was this cute and playable (allegedly).

some top scrolling platform fun which makes some full price software look very embarrassing indeed. Already a hit on the Spectrum, this could be one of the best yet from the cuddly *Code Masters*.

AMIGA POWER

RECOMMENDS

See if you can guess which faberoonie game we've been playing non-stop for the past four weeks...



SENSIBLE SOCCER (Renegade)

Where do we start? Sensible's long-awaited masterpiece totted up 93% last issue, our equal-highest mark for a full-price game ever. Four weeks later, it's beginning to look like a heinous under-rating. Undoubtedly the greatest two-player game ever, most certainly the greatest football game ever, in fact several undisclosed sources in the AP office are claiming this is the greatest game ever, full stop. Whichever, go and buy yourself a copy right now. It's the only Sensible thing to do.



WIZKID (Ocean)

The software industry gasped a collective gasp of amazement at the unprecedented scenes in last month's AMIGA POWER, when a single programming team scooped an unheard-of TWO over-90% marks in the same issue. Sensible Software's full-mental-straitjacket unhinged romp through the wacky environs of Wizworld is an unmissable experience for anyone who ever... well, just anyone, basically. The best original arcade game in centuries, and almost as funny as that bit in Wayne's World where the motorcycle cop gets off his bike and... (Snip! - Ed)



THE SECRET OF MONKEY ISLAND 2 - LE CHUCK'S REVENGE (US Gold)

Okay, so it's ludicrously expensive. Okay, so it comes on 11 disks and if you haven't got a hard drive or external drive you'd have to be off your head to even think about it, but the fact that it's still made Number Two in this month's Gallup charts proves how strong the attraction of this superb sequel is. Funnier than the phenomenally funny original, and refined in almost every way, everyone in the world should play this at least once.



SENSIBLE SOCCER (Renegade)

Kick Off 2? KICK OFF 2? What's the matter with you? If we get a single letter this month from some sad, deluded, complete and utter dweeb still trying to cling pathetically to the belief that there's a football game that's even fit to lace the boots of this one, we're all going to kill ourselves. No, actually, that's a stupid idea. We're going to go round to their house and kill them instead. You've been warned. (Sorry, but it's been a stressful month, what with trying to do the mag and play Sensible Soccer. - Ed)



LURE OF THE TEMPTRESS (Virgin)

If you're one of those people (yes, one of Those people) who doesn't have a hard drive, of course, you could do almost infinitely worse than to check out this gigantically atmospheric and enjoyable graphic adventure. 12 quid cheaper than the 11 disk Monkey Island 2 and very (very) nearly as good, Lure Of The Temptress is an absolutely gorgeous slice of wondrousness. Beautiful animation, great character interaction, and general all-round loveliness. We like it loads, and so should you.



SENSIBLE SOCCER (Renegade)

And speaking of general all-round loveliness, what about that Sensible Soccer, eh? What? You haven't heard about it? But it's a modern masterpiece! In fact, it's so unutterably brilliant in every single way, we think the police should be sent out to randomly burst into people's houses in the middle of the night and arrest anyone who hasn't bought a copy. Even if they haven't got Amigas. And hate football. And wouldn't know a great game if it bloody well attacked them with a cheese grater and fed them to... (Snip! -Ed)

DON'T QUOTE US

The column that's virtually reality

- The column which probes the industry like no other is back, with more lies, untruths, guesses, and dumb ideas. First up it's movietime. Spielberg's movie of Michael Crichton's Jurassic Park has been postponed until '93, due to 'technical difficulties', so don't expect anything from licence fiends Ocean for a while yet.
- Hot on the heels of the Volvo dummies infiltrating toy shops, Acclaim have got the rights to produce a computer game on them! We can only guess at the game style they'll go for - an F1GP clone with a brick wall every 20 feet perhaps. Prior to that we'll be seeing Bart Vs The World, and don't be surprised to see a conversion of the Sega-based Krusty The Clown game (he of Simpsons fame) at some point in the future.



Van Damme gets universal.

- Is anyone making a bid for the rights to Universal Soldier - the sci-fi epic starring Van Damme and Dolph Lundgren as genetically created warriors? Test screenings of the movie in the States have been overwhelming, with some claiming that it's even better than Terminator 2!

- Meanwhile, in the 'still-going strong' department, we're still awaiting saucy snippets on the T2 and Total Carnage arcade conversions from Acclaim, Elite 2 from Konami, and...ah, but that would be telling.

● Why isn't anyone licensing computer games for the movies, eh? How about Alex Winter of Bill & Ted fame for the role of Guybrush Threepwood in Monkey Island - The Movie.

- Alternatively, for something a little more off the wall, try Wizkid as a film. Directed by David Lynch of course, the star would have to be a kid, such as Macaulay Culkin. But then again, people don't hate the Wizkid character.

- Film licences (part 15) - this time it's Spiderman - directed by James Cameron and starring Michael Biehn with Arnie as Doc Octopus. Computer rights have gone to Acclaim (again).

- Finally this month we've got Person We'd Like To See As A Programmer Corner. And this month it's... Winona Ryder! Gratuitous Winona piccy.



Gratuitous Winona piccy.

● C'mon Winona, how about Babe Rainbow Islands, where the heroine clods around in Doc Martins, avoiding Johnny Depp, and going partying with the AMIGA POWER team?

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CHAMPAGNE FOOTY!

Sensible Soccer
New Entry, Number 1

Fire And Ice
New Entry, Number 8

It's no surprise to see that *Sensible Soccer* has stormed into the number one spot – you really ought to know by now that it's the world's best computer soccer game – with that AP rating of 93%. Tom Watson at Renegade would probably agree with us. Not surprisingly he's well pleased with the Sensible chaps, telling us that: "*Sensible Soccer* went into development last year as one of titles which fell out of



Sensible Soccer – you've never had it so good (so go and buy one now).

the Mirrorsoft debacle. It certainly appears that the public are in agreement with the positive reviews of the press. The important thing is that it's not only done very well for us, but it's also been extremely good for Sensible who really didn't get the credit they deserved for *Mega Lo Mania*. I'll be interested to see how *Sensible Soccer* will rate alongside *Populous 2* vis a vis longevity. You'll probably remember that *Populous 2* also



Fire & Ice – one of the most thoughtful, polished and addictive of the recent spate of console-style platformers.

got 93%, the highest mark ever given for a full price game in AMIGA POWER. Tom reckons that *Sensible Soccer* will do an awful lot better!

Fire and Ice, is another Renegade entry, this time from GraftGold. It's good to see them finally gaining some recognition after the difficult time they've had over the last few years. In Tom Watson's opinion *Fire and Ice* "will prove to be just the start of a purple patch for them". Watch out for more news on GraftGold next month.

***** Exceptional **** Nearly there ***** Very good *** Has its moments ** Flawed * Dire

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We figure you must have some idea how the charts work by now, so briefly: they're © Gallup, they mix budgets and full pricers together, games are rated in stars, and now they're sponsored by McVities!

MONKEY BASH 2 - NOT QUITE THERE FOR THE GOLD

Monkey Island 2
New Entry, Number 2

Although the follow up to US Gold's *Monkey Island* has been held off at number two, Alexa Czechowski, Product Manager for Lucasfilm is well happy,



Bigger, brighter, bolder and more Monkey-packed than ever before.

telling us that "In the space of one month, *Monkey Island 2* has sold more units than its predecessor has sold altogether, which we think says something about the quality of the product". If any game's going to dethrone Sensible in the charts then it'll be *Monkey Island 2*, although it doesn't have as much in the way of (ahem) balls!

XJ MAKES HEADWAY

Jaguar XJ220
New Entry, Number 5

Although driving straight in at number five, Core's Richard Barclay was clearly not in a mood to settle for anything less the top. "Is that all?" was his response.

We asked him how *Lotus* had influenced the development of *Jaguar XJ220*. Richard carefully pondered this



Jaguar XJ220 – moving on up, but will it reach that coveted number one spot?

question saying "We looked at both *Lotus 1* and *2*, and preferred the format of *Lotus 1*, so we decided to produce a sprite based racing game, taking *Lotus 1*'s best features and enhancing them. We can't duplicate *Jaguar XJ220* quick enough, so we obviously got the formula right."

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THE SHAPE OF THINGS TO COME

For those previews which are just too big to fit in True Stories, we've got this bumper section. This month's mammoth six pages includes the latest from Digital Integration, DMA, and...

GREMLIN GRAPHICS



It was missing from *Lotus II* but it's back, by popular demand apparently, in *Lotus: The Final Challenge*. Yes, it's the compact disc player from which you can choose your favourite driving tune (or select spot effects) before play.

Game: Lotus: The Final Challenge
Publisher: Gremlin
Authors: Shaun Southern & Andrew Morris
ETA: September

Briefly: *Lotus: The Final Challenge* is, in the words of Magnetic Fields coder Shaun Southern, "the best of both worlds and more." It's basically *Lotus I* plus *Lotus II* plus four new scenarios plus one new car plus a track designer plus new visuals, music, sounds and 64 in-built courses on six levels.



The Lotus Elan takes a pitstop in *Lotus: The Final Challenge*.



These are the options available from the track editor. The strip of icons at the bottom of the picture shows the 12 different driving conditions, namely mud rally, future, night, swamp, roadworks, snow, rain, desert, foggy, motorway, windy and normal.

LOTUS: THE FINAL CHALLENGE

Half the old courses featured in *LTFC* are played with the Esprit, and the others with the Elan. The two cars don't race together for the simple reason that "the Esprit is capable of outrunning the Elan" (which would, in fact, have made an interesting challenge in itself, but there you go). That's not to say the computer-

controlled cars are a pushover though. They all race as hard and fast as before.

The four new scenarios however are played with the Lotus concept car, which is basically a beefed-up Elan. There's only one in existence, but you get to race it here.

So, those new scenarios... The roadworks level has all the associated hazards

of the M56 motorway, such as cones, barriers and potholes, while the mud rally level is very muddy and very slippery. The future level will have lots of weird and wonderful effects, but we can't tell you what they are yet because Magnetic Fields aren't saying.

In the wind level, severe side winds try to throw the cars off course. "Honest, we thought of this before we found that Core's *Jaguar* had one," says Shaun. **The creators speak:** On the subject of Core Design's *Jaguar XJ220* and its standing as a rival to the Lotus series, Shaun has always been resigned to the fact that "it was only a matter of time before someone produced a game to rival Lotus, so we're going to make *Lotus: The Final Challenge* the last word in car racing games."

In creating this "last word in racing games", the team toyed with "lots of different ideas" for the track editor before arriving at the one now incorporated. A

Scalextric DIY track editor of sorts would have taken far too long to implement and, indeed, use, and the 'edit as you drive approach' was also considered unwieldy.

The team deem the final result as easy to use and flexible enough with it. From a single screen, a series of sliders is used to describe aspects of the course being designed, such as the number of curves and hills and their sharpness and steepness, the amount of scenery. The figures used create a password, so there's no need for a function to save potentially five trillion (count 'em) different courses.

Verdict so far: *Lotus I* and *II* are both still firm favourites in the AP office. With the new courses and the course editor option, *Lotus: The Final Challenge* promises to live up to the Lotus name. With the recent announcement that Lotus are to cease production of the real Elan, this could be the nearest any of us get to driving one.

● GARY PENN



Game: Hero Quest II
Publisher: Gremlin
Authors: Paul Green, Kevin Dudley & Matt Furniss
ETA: November

Briefly: In *Hero Quest II* you can choose from eight different characters, each with their own statistics and special abilities (the Barbarian, for example, is none too bright, but he's fit, strong, a master of combat and has the ability to 'Berserk' four times a day which effectively doubles his combat strength).

The way these characters move and act is new. Each player is given 20 points which are used to perform different actions with every turn. For example, walking or opening a door uses only a single point whereas searching an area takes five points and so on.

The creators speak: "*Hero Quest II* derives much of its look and feel from the original, but both graphically and atmospherically it will be a major improvement," says its designer, Paul Green. "It will introduce far more role-



HERO QUEST II



Our two intrepid heroes trot merrily around a well-executed isometric 3D landscape in search of fame and fortune in *Hero Quest II*.

playing and lose many constraints of the board game conversion and be in essence a true computer game."

Paul's looking to create around 10 main storylines for the player to follow plus

many smaller "cameo scenarios". There will be at least 25 monster types and 40 spells to play with, too.

Verdict so far: The improved graphics and more powerful game system promise

to add a new dimension to the established *Hero Quest* style. Certainly this one should be a little more fluid and satisfying to play than its predecessor.

● GARY PENN

NIGEL MANSELL'S WORLD CHAMPIONSHIP



Recreate Nigel Mansell's success (and recent failures) in this year's World Championship.

Game: Nigel Mansell's World Championship
Publisher: Gremlin
Author: Damien Hibbard
ETA: October

Briefly: This is not the first time Nigel Mansell has appeared on the home computer - there was Martech's miserable effort around four years ago. Nigel's latest

outing is already looking much more impressive (but then, that's not difficult).

Gremlin's *Nigel Mansell's World Championship* bears a passing resemblance to US Gold's *Super Monaco GP*, but that's as far as it goes. A mixture of sprites and polygons is being used to recreate the effect of the high-octane racing action.

In *NMWC* the player gets to practice



Not really competing with *Lotus* or *F1GP*, we wonder how *NMWC* will compare with *Vroom*.

and race on all 16 World Championship tracks, with all the important markings and scenery of the real courses incorporated. Gremlin are currently looking at utilising sampled speech from the great man himself to accompany the computer-assisted racing tutorial feature.

The creators speak: Gremlin aren't concerned about comparisons being made between *Nigel* and Geoff Crammond's

Formula One Grand Prix. "The two are different," says Gremlin's Ian Richardson. "*F1GP* is a more serious simulation, whereas even though our *Nigel Mansell's* isn't any less accurate, it adopts a more 'fun' angle."

Verdict so far: First person race games are nothing new, but Gremlin have a track record for making these things good.

● GARY PENN



Game: Tornado
Publisher: Digital Integration
Author: Tony Hosier (Amiga)
ETA: October

Briefly: Avid aviators will be pleased to know that Digital Integration's long awaited *Tornado* is on course for an Amiga release in the autumn.

Simulation is what DI have built their reputation on – from flight sims on the Spectrum right up to *F16 Combat Pilot*.

With *Tornado*, DI is hoping to advance current Amiga-based 3D simulation technology. The feeling of controlling a highly advanced aircraft at low altitude is what the simulation gurus from Camberley have targeted.

One criticism levelled at many flight sims is too much realism, with the result that the player is thrown in at the deep end. In an attempt to eliminate this the game includes its own flight simulator – a simulator within a simulator if you like. Following a training program, you'll be able to fly around allied territory practising basic flight skills. It's then a case of joining the combat squadrons, where the game branches out into a series of single missions.

The air command stage then follows, with a sequence of 10 set missions, the results of each mission having a knock-on effect on the next. From here the game structure will be quite similar to *F16 Combat Pilot*, with the aim being to force the enemy into surrender. How this is achieved is entirely up to the player – there's no set method. It's a combat campaign which will take, typically, 15 or 20 missions, lasting about four or five hours.

Although the plot of *Tornado* is non-political, the campaign takes place in terrain spread throughout three specific areas of Europe. Aeronautical maps were actually digitised to aid in terrain design.

An autopilot system exemplifies DI's great attention to technical detail. It not only enables you to select a constant flying speed, but also to fly missions using

TORNADO



This external view gives some idea of how the ground detail has been mapped out. The programmers are aiming to get the graphics engine animating the action as fast as in its PC counterpart (ie very fast indeed). It promises to be quite impressive.

waypoints. It'll select what's called the track mode and using your waypoints, automatically drop the bombs on target. It will then go into approach mode and all you have to control is the final touchdown. Such a mode allows you to go ahead and bomb targets automatically, enabling the necessary freedom of control to deal with interceptors, flak and enemy fire.

Clearly the design philosophy behind *Tornado* has been to construct a 3D engine that can cope with so much game detail. The 'new

generation of flight simulation' had to concentrate on ground detail to obtain the feeling of low altitude flight. To accomplish this, DI had to develop a new 3D engine, not only to handle the landscape, but other aircraft and game objects too.

"The new generation of flight sims"



On your thighs are genuine pilot-style note pads with game options on them. Another example of the fab attention to detail.



An external camera view of your Tornado taxiing on runway one-niner. Stand by for clearance and you're away...



...Tornado, you are clear for take off. Surface wind zero seven knots at one six zero degrees. Have a pleasant flight (etc).

The creators speak:

The Amiga version is being converted from the PC, by Tony Hosier, but as simulation programmer, Kevin Bezant, told us "It's a team effort. We have bi-weekly meetings where everybody pitches in with ideas".

We asked the team what had been the most important feature of *Tornado's* development?

"The graphics engine was the major thing – we've got the 3D running a lot faster than *F16 Combat Pilot*. We've had some good reactions so far. One rival company were so impressed that they insisted we were using some sort of graphics accelerated power to drive it. They didn't believe it could be this fast on a standard Amiga."

Dave Marshall is *Tornado's* project manager. We asked him how they'd achieved the unique low flight sensation with *Tornado*?

"The only way to get the sensation of flying along at 100 knots at 100 feet was to have a lot of ground detail, so very early on we decided that instead of having a large sparsely populated landscape, we would have a much smaller area with a much higher density of objects."

Verdict so far: There haven't been that many memorable flight sims on the Amiga (something highlighted in our recent airborne Definition Of Sound feature), so we're looking to *Tornado* to do something special. Certainly the attention to detail is there – graphically and technically. But along with all that attention to authenticity and technical detail there needs to be a damn playable game. Whether DI can succeed where so many have failed remains to be seen.

● MATTHEW SQUIRES



Yes, all those techie dials tell you something important. So does the head-up-display (centre) as does the map display (bottom centre).

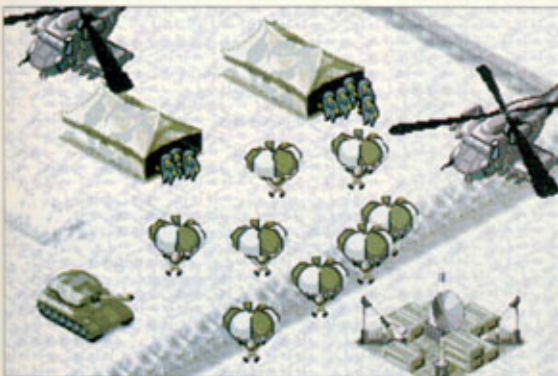
Game: Rookies
Publisher: Virgin
Authors: Perfect Set
ETA: September

Briefly: Very little has been seen of *Rookies* – programmer Andy Green has been keeping everything top secret. The basic idea is to create a mission-based combat game which utilises a similar control system to that of *Lemmings*. Instead of individual lemmings, however, the character groups you control will be miniature soldiers. You will be able to control these individually or as a group. Rather than having the 2D backgrounds of *Lemmings* everything is presented a semi-cartoon isometric 3D style.

Once in control of the rookies you'll be able to move around the landscape using an on-screen map. The sprites are able to construct various types of building and attack the enemy in different ways – using machine guns, bombs, hand to hand combat, flame-throwers, and mortars. Everything in the game will be controlled by mouse using a 'point and click' system, but with the option to use keyboard or joystick to move rookies individually when necessary.

A fair helping of strategy will be present in *Rookies*, although basically it all boils down to a game of toy soldiers. The object of the game will be to guide your band of rookies through various missions to reach the final enemy base. You will progress from the easiest to the most difficult, while missions will vary from capturing command posts to destroying dams and flooding the enemy island. About 50 missions are planned, each set on a single map display with a varying number of islands.

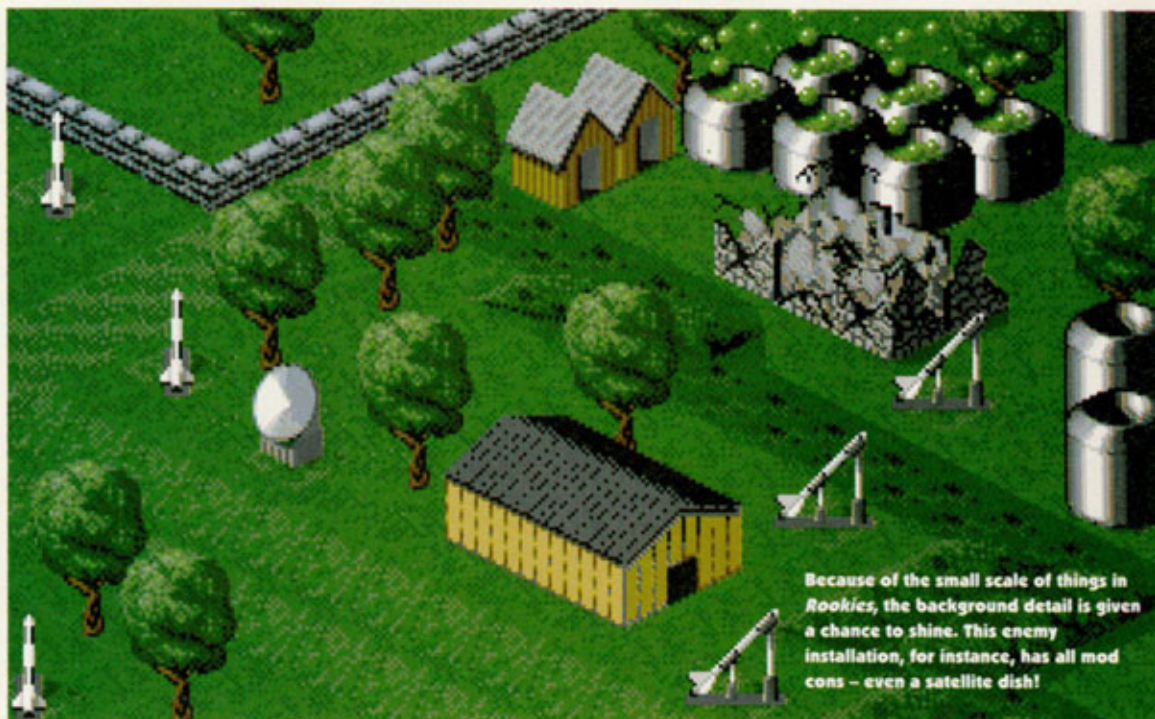
Prior to each mission an intro will inform you of the mission number, weapons available and the objectives for the mission. The player's team of rookies will then be put on the map at pre-assigned places. This may involve being shipped to the shore, dropped in by parachute or simply walking into the



Alternative weather conditions add extra variation to the levels. Here we see the rookies parachuting in, in a scene not entirely unlike *Where Eagles Dare*.

Those rookies in action. Here we see the player's little gang of troops in full combat mode. The use of small sprites is reminiscent of *Sensible's* games.

ROOKIES



Because of the small scale of things in *Rookies*, the background detail is given a chance to shine. This enemy installation, for instance, has all mod cons – even a satellite dish!

combat zone over a bridge. The missions are set out so that the player is gradually shown new features. Mission one, for instance, will concentrate on teaching the player to move troops around the map, while mission two will add guns, and mission three will give the player the opportunity to individually control the rookies for the first time. A password system saves having to retread through these early trainer missions.

If you find the idea of continuous missions a bit monotonous, don't worry – there's an alternative series of non-mission levels. This takes the form of storming an island with 50 soldiers. The enemy also has exactly 50 troops. Your aim is to wipe out the latter and still

have enough troops left for the next level.

Creators, Perfect Set, are still experimenting with a lot of ideas. They're currently trying out a 'super-sighted' enemy, who can see from one side of an island to the other – they'll be able to pick you off from anywhere. To avoid them you'll have to find some pretty good hiding places.

The creators speak: At the moment, the Amiga version is being put together by Andy Green. He's currently working on the main game engine and the first five missions, although crayon man Andy Jones has finished all the graphics. It's now a case of bolting everything together and adding some suitably rousing

sound effects, before any major tweaking can take place.

Executive producer, Andrew Wright, explained how the original concept for the game had developed:

"The game idea existed in a nearly-finished format two years ago. It was a question of clamping it down – it was initially trying to do too many things. In one sense it was getting too much like *Sim City* with combat. We decided to develop the combat aspect, but

along the lines of playing toy soldiers, taking you back to your childhood playing games of cowboys and indians. It's a very humorous game, but frighteningly real."

Are you taking it into the realms of fantasy, or is realism the objective?

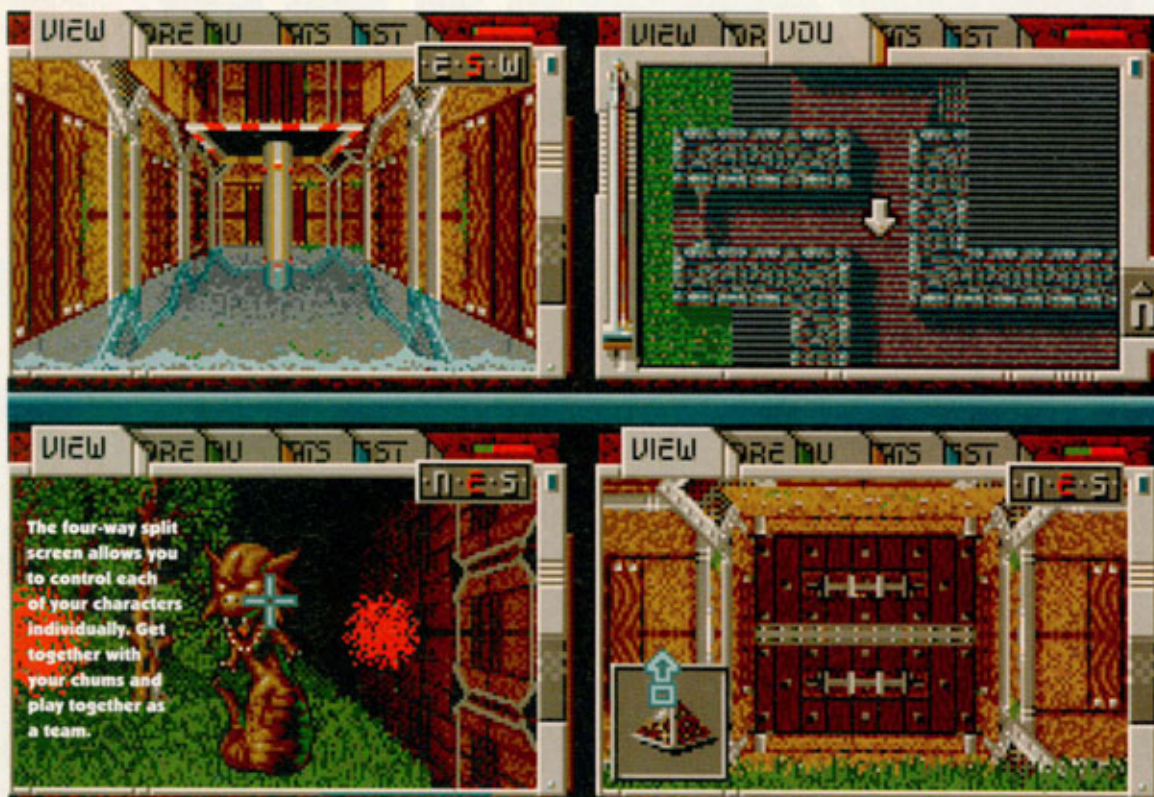
"Well, we've got a predator level, something along the lines of the Schwarzenegger film. It's tough because predators are invisible guys that you can only see when they're moving. At first it was totally unbeatable – there were too many predators. They're so much fun to fight though, that we've decided to keep them in, reducing the numbers, making it a bit more winable."

Verdict so far: *Rookies* sounds innovative, with elements of *Lemmings* and *Mega lo Mania* really making things interesting. A lot will hinge on the control system, and how much variation can be injected into the missions. Certainly the idea of playing cowboys and indians has us waiting with bated breath.

● MATTHEW SQUIRES



HIRED GUNS



someone else stands guard against baddies, for example. The characters come as standard IFF files too, so you can customize them with *DPaint* or whatever, even load digitised photos of yourself so that you and your friends are really in the game. It should all be pretty slick as well – we've got a compressor which will keep disk accessing down, and the game's installable on hard disk too, so there shouldn't be too much faffing around to get in the way."

Verdict so far: This looks really nice, it has to be said. *Hired Guns* seems to have been designed with the ordinary gamer in mind as well as the diehard orc-slayer. Lots of games claim such a thing, but this is the first one we've seen that actually looks capable of appealing to games players who loathe *Dungeon Master* and *Eye Of The Beholder*-style role

Game: Hired Guns
Publisher: Psygnosis
Author: DMA Design
ETA: Christmas

Briefly: If you know the original *Rogue Trooper* stories from top comic 2000AD (not the crap new 'Friday' stuff), the plotline of *Hired Guns* will greet you like an old and long-lost friend. Well, acquaintance anyway. Two sides argue over the rights to a newly-discovered planet, everything escalates into war, planet eventually blown up by huge chemical bomb, planet turns into a toxic deathtrap from which nothing can escape because orbiting satellites shoot down anything which leaves the ground. However, the terrible massacre is survived by a team of four, who somehow manage to scratch an existence from the inhospitable terrain, picking up a few more stragglers along the way, etc etc.

Okay, so far so good, but what does it all mean, game-wise? *Hired Guns* is an RPG in the basic mould of, say, *Eye Of The Beholder*, but the really big difference that hits you straight away is that in *Hired Guns* (the name may well change before release, so if you've got any good suggestions drop us a line and we'll pass them on) you control your party of four (chosen from the original group of four and eight of their new pals) individually but all at the same time, courtesy of a four-way split screen. What this also means, of course, is that you and three of your mates

can play the game, working together as a team, which has to be a lot more fun than all that lonely solo orc-slaying in your own dark and dingy bedroom, no?

The creators speak:

Hired Guns is pretty much the baby of Scott Johnson, who's been working on it almost exclusively for over eighteen months. "What we've got here is hopefully an RPG for people who can't be bothered with RPGs. It's got 60 different levels, and each single

level is the same size as the entire playing area of *Dungeon Master*. They won't be quite as packed as that was though, or I'd be here for the next five years laying it all out. The total game area is 3.5 million

cubic metres, but luckily you don't have to play through it all to finish the game! You start in one of three random places, but there are loads of different routes you can take to the end, which should mean the game lasts for ages even when you've beaten it one way. I'm trying to write a game that will take months to complete, but there's also an option where you can get four players together and just have a one-off bash at a single area for quick thrills. The characters you play all talk to each other as the game goes on and give you clues as to what's happening – they have to interact more in *Hired Guns* than in many other games, it's not just a question of them running around in a big gang clobbering baddies. To solve a problem, one of them might have to walk halfway round the level to stand on a switch that moves an elevator for another one who's just in front of him, while

"An RPG for people who don't like RPGs"



Although each of the views is small, the amount of information they manage to convey seems very impressive...



...and the quality is such that they create quite a vivid atmosphere. Note the layered screen labels above each display panel.

Player one's fitness level is critical. Player two's clothing level seems equally critical.

playing games. It looks lovely (especially some of the underwater tunnels, with the water lapping around), and with four players, the potential for some of the best co-operative fun since, er... (oh no! If anyone can think of any good four-player co-operative games, please write in on a postcard to...oh hang on, *Gauntlet II*) since *Gauntlet II* is undoubtedly enormous. The office *Dynablasters* fans (ie absolutely everyone) are looking forward to this one eagerly.

● STUART CAMPBELL

Game: Walker
Publisher: Psygnosis
Author: DMA Design
ETA: Christmas

Briefly: Plot? You don't really want to know the plot, do you? ED-209 character thing, bit of time travel, Akira-style post-apocalyptic wastelands, lots of blasting, bit of planting bombs to destroy bad guy bases, the usual sort of thing, yeah? (Yes, alright, so they haven't really come up with the plot yet. These things take time, y'know?)

The creators speak: Programmer Ian Dunlop has been working away on *Walker* for several months now. "The thing

"I read a lot of 2000AD for the urban look"

was, every time I got the walker bit looking good, it made the platform sections look rubbish. So I'd re-write the platform sections, but then they'd be much better than the walker bits, so I'd have to do the walker bits again, but then..." - yes, we get the idea Ian.

"There'll be four walker levels and four underground levels, each of which will have several areas to it, the idea being that you have to run around the maze shooting and avoiding the guards so that you can plant time bombs which will destroy the enemy bases. Of course, you



Why not leave your walker and take a look around? Platform action from *Walker*.

have to be careful with setting the timers or the bombs will explode too soon and take you with them. I'm thinking of putting a security system in which you'll be able to slip past if you're good, but if you set it off you'll have a lot more guards to contend with. Actually I'm thinking of a lot of stuff all the time, it's just a question of having to just draw the line at one point and put the thing out the way it is. It'll probably still be very different to what you see here when it's finally finished, though. Sorry."

Graphics maestros Mark Ireland, David Hally and Steve Jamieson have been going to town on *Walker* too, with a great intro which starts high in the sky above an unnamed metropolis and zooms impressively in 3D down to street level. Mark: "The intro's really huge at the moment, with tons and tons going on. Every time you watch it there's something new to see. When I was designing the graphics for this and the game itself I read a lot of 2000AD comics - for that urban

WALKER



23



Atmosphere and action from one of the walker levels as you battle it out against the massed forces of the bad guys in a moody and desolate cityscape.

desolation look, y'know? I'll be working a bit on the backgrounds too, with finer colour graduations, and hopefully some nice little touches like a night-into-day change and random wind directions which will blow smoke from the enemy wreckage around, too. Each level will have its own graphic style too, for example in the futuristic level there'll be little guys flying around with jetpacks on. The idea is to make it all look pretty much like *Akira*, to be honest - just don't tell anybody..."

Verdict so far: Combining *Operation Wolf* with *Prince Of Persia* is

certainly an interesting idea... Evaluating *Walker* is a tricky process, since every time we see it a bit of it's been completely re-written (for example, an *R-Type*ish shoot-'em-up section that was once in it was completely dumped when it turned out not to be very good, and when we actually saw the platform sections in action, they were rendered in a primitive, albeit nicely-animated, graphic style, compared with the rather lush *Assassin* lookalike you now see before you). Still, it's a lot of fun to play just now, especially the overground shoot-'em-up bits which are absolutely

cramped with excellent little touches, like the helicopter radios and the little guys who shimmy up ropes and plant bombs on the back of your walker. The only worry is that, with only four main levels and fairly simplistic gameplay, it might end up feeling a little thin. Hopefully the size and design of the platform sections will go some way to negating that potential pitfall, and, as long as the DMA boys can make sure the game has a bit of lastability, we could be in for some top old-fashioned fun.

● STUART CAMPBELL



We'll have to wait and see if the gameplay lives up to the promise of the graphics, but if it does then DMA will have a winner.



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JUST WHO DO WE THINK WE ARE?

**MARK RAMSHAW**

Dictatorial new fuhrer Mark's been too busy installing a no-nonsense new regime in the office to get up to any fun and larks.

From now on there'll be no more cock-ups on this mag – and I'm going to make all the trains run on time too', he said, in a rather alarming manner...

Mark's been dreaming about: 'Brown shirts, sharp uniforms and rallies in sports grounds'.

**STUART CAMPBELL**

We haven't seen much of Stuart this month. After volunteering suspiciously quickly to visit DMA Design in Dundee for a preview,

he 'forgot' to return to the office for six days. When quizzed later, he claimed it had been so sunny he couldn't find the railway station for the glare. Hmph. Stuart's been dreaming about: 'Hills and glens and bonnie purple heather', as usual.

**TIM NORRIS**

Meet our new production editor! Ex-public-school new boy Tim has already made a bold impression in the office, bounding around cheerfully and calling everyone by witty Eton-style nicknames like 'Rammers', 'Stuey' and 'Squazza'. Next month, meet our new production editor.

Tim's been dreaming about: 'Getting lost on my motorbike and being late for work a lot'.

**GARY PENN**

Gary's been hanging out with loads of hippies and getting really hot and sweaty this month. After that he went to the

Glastonbury pop festival, where he "was deeply impressed by old Welsh crooner Tom Jones' butch rendition of that pop classic 'Unbelievable'."

Gary's been dreaming about: 'EMF covering 'The Green Green Grass Of Home' on Wogan'.

**JACQUIE SPANTON**

More new staff! Amanda's slunk off to be rude and disgusting on a totally new magazine, so taking over as our new crayon-star is

the deeply fabulous Jacquie. Luckily, in terms of page space, our Jacquie's been up to 'absolutely nothing interesting at all month'. Phew.

Jacquie's been dreaming about: 'Dave Golder trying to murder me. It was really frightening'.

**SALLY MEDDINGS**

Sally's not been the office much this month, as she's had to spend most of her time in training for the Women's 4x50 metre

freestyle swim relay in the Barcelona Olympics. At least, that's what she told us as she left for the airport, clutching a ticket marked 'Disneyland'.

Sally's been dreaming about: 'Auditioning to be the new guitarist in the Red Hot Chili Peppers'.

**ADAM PETERS**

Yet more new staff! Adam's a rockin' kind of dude, viewers, and instead of an introduction, he'd like to tell you all about his rock

band Hippy State. 'We don't bother with chords and stuff – ability is the enemy of creativity', says Adam. But wait till they master 'Stairway To Heaven'...

Adam's been dreaming about: 'Mint Crisp chocolate bars from BR stations – they're fab'.

**JONATHAN DAVIES**

Fanatical wargame devotee Jonathan's had a particularly tough month. First we gave him a big

load of reviews to write, then we made him go and get a job working for Matt Bielby on his new magazine! That'll teach him to argue with everyone about driving games...

Jonathan's been dreaming about: 'Having headaches – and when I woke up, it was true'.

**MATTHEW SQUIRES**

Our accident-prone staffie's had his usual quota of disasters to cope with this month, peaking when his house roof

collapsed in a thunderstorm and submerged all his worldly possessions in three feet of water. Next month: Matthew's insurance firm finally begin to get just a little bit suspicious...

Matthew's been dreaming about: 'The Titanic'.

**RICHARD LONGHURST**

Who are all these people anyway? Straight outta PC Format, Rich (the thinking woman's Vanilla Ice) dived right in at the

deep end with a big complicated flight sim review. We like this boy already. Tell us, Rich, have you ever been into wargames at all?

Rich's been dreaming about: 'Being covered in maggots which I can't shake off'. Nurse!

**DAVE GOLDER**

Continuing this month's 'hippy' theme, Dave also popped off to Glastonbury for a few days of baking in a field watching Primal

Scream play three miles away. 'Any closer and we'd have been in danger of physical injury from Bobby Gillespie's dancing', said Dave wisely.

Dave's been dreaming about: 'Peace and love throughout the universe. And veggie-burgers'.

**RICH PELLEY**

Moustachioed heart-throb Rich had a bit of a mishap this month. While being chased along the streets near his home by a gang

of love-crazed girls, he ran head-first into a lamp-post, resulting in a nasty shiner to his left eye which he's had to conceal with a pirate-style patch.

Rich's been dreaming about: 'Getting my revenge on whoever keeps doing this to me...'.



This month, we were going to forget about game reviews. After last month's fabulous review-packed issue, we simply didn't think you'd want to read any more about



Crazy Cars III – crazy, and with cars too!

games for a couple of years at least. Then someone pointed out that we still had to fill the magazine with something, so we all got our thinking caps on and had a bit of a brainstorming session. First, Mark piped up with the idea of filling up all the pages with pictures of Béatrice Dalle, but we didn't want to alienate all our female readers, so that was no good. Stuart suggested that he should go off to Scotland for a really long time, but sadly he couldn't think of a way to twist any copy out of it so we told him to shut up. Matthew started to say something, but then



Talking about D/Generation...

he got a phone call telling him his cat was on fire or something, so he had to run off before he could finish. So we thought, what the heck, we might as well just put some games in again. Tch.

THE AMIGA POWER SCORING SYSTEM (AND HOW IT WORKS): AN EASY-TO-USE BEGINNERS GUIDE

The AMIGA POWER reviewing philosophy is an absolute doddle to understand. No, really, it's simple. But if you're reading this at all you must want to know at least a little bit more, so here, in all its glory, is The Way We Do Things At AMIGA POWER....

- 1) We're all aware of how much software costs, which is why we believe a game has to be *really* good to be worth buying – or worth giving a good mark. Happily, there's more than enough top-notch stuff around if you only look – we mark as hard as we do to prevent you from wasting time (or money!) on the bad ones. You'll thank us for it in the end...
- 2) We believe rating systems should be simple and easy to understand. That's why we just give one mark out of 100, a few summing up sentences, and that's it. What more is there?
- 3) There was a third point, but it got postponed till September.



Game: Crazy Cars III
Publisher: Titus
Author: ???
Price: £25.99
Release: Out now

Preconceptions are funny things. Take, for instance, any of you readers who have 'experienced' the first two *Crazy Cars* games. Right about now you'll probably be saying, 'Mmm, I wonder what's reviewed in a couple of pages'. But wait! Don't do it. Stick with this one, it'll be worth it. Give me, ooh, three pages to blow your preconceptions apart. Trust me, I'm a professional.



The repair screen displays your shiny new car, along with its current top speed (which is affected by any damage inflicted when driving in a really cool manner).

THERE'S A KILLER ON THE ROAD

It's been over a year since *Lotus II* first graced our screens, showing up the clutch of other Amiga racers for the amateur jobs they really are. At the time it seemed like nothing more

could be done with sprite-based driving games (although some still prefer the original *Lotus*). Then *Jaguar* appeared, with the claim that it was a *Lotus* beater. Sure, it managed to add some neat features to the formula – atmospheric weather conditions, more variations in tracks, and a course design kit – but a lack of cars on the road and a lack of anything particularly new or exciting prevented it from fulfilling its original promise.

So chances are your eyes have wandered off to the Bottom Line box over

at the bottom of the review, and you want to know why I've given it such a high score. After all, it's only a *Crazy Cars* game, isn't it? No, actually it's not. It's a shame that they just didn't think up a new title for this one, because it really has no connection with the previous two accursed racers.

So let's do a quick check list, shall we, and quickly compare the features of *Crazy Cars III* with those of *Lotus II* and *Jaguar* (we'll forget about *Lotus: The Final Challenge* for the moment). Track editor – nope. Two player mode – nope. Spectacular weather conditions – nope.

"Demands play after play after play"

Could Titus reconcile their shady *Crazy Cars* history with their slick new image, w



Wooooah! The vertigo inducing intro sequence sets the scene with an incident at the foot of this rather impressive skyscraper.

CRAZY



Hey, where did the scenery go? Driving along the Spokane track in the north west, and already the joys of night driving are becoming apparent.



Into the arid Mojave desert, and the roads are wide and flat. The number of cars makes things just a little bit trick, however. A turbo is recommended.



The big flashing sign above my car reads 'offender'. Somehow I think it's related to the two polic cars which are attempting to drive me off the road.



(*Crazy Cars III* does have snow and rain, but the rain is particularly crap and the snow, though pleasant, is more reminiscent of It's A Wonderful Life than arctic conditions).

So *Crazy Cars III* loses on all counts, right? Wrong. This is the most funsome, groovesome and triumphant racing game I've played on the Amiga. The key lies in Titus' approach to the subject. While *Lotus II* and *Jaguar* have strived for realism – the simulation of a real life race, if you like – the guys at Titus have gone for a blend of *Out Run* arcade simplicity and cartoon-like, um, craziness. They've also got their game moving way faster than the rest. A fully-powered up car can hit 400km/h, and it sure looks convincing.

Nobody would ever believe some of

the stunts that this Lamborghini can pull – but, just like in the movies, it doesn't matter, because it makes for a fun game. If you liked the Cannonball Run, if you ever admitted to enjoying an episode of *Knight Rider*, or if you love movies based in San Francisco (where the cars are frequently airborne on their way down steep hills) then *Crazy Cars III* is going to do things to you

wondered. Here's the answer.

CARS III



The Division Challenge rally is a test of man and machine performance. Slick manoeuvring and a reasonably well powered-up machine are a must if you're going to have a chance in hell of dodging the trucks and reaching the finish line in the fiendish time limit.



Cruising at a reasonable 224km/h in Chicago, I'm getting ready to weave through the opposition in the comfy confines of the tunnel under the Hudson River.



Incredible speeds and incredible heights can be achieved on this high tension, high speed track. Houston – we have lift off (as does the opponent).



When you haven't got time to get down and ride the surf, then just cruise on down the beach roads and create your own. That first position will be mine!

that you thought only Winona Ryder was capable of (for girl readers, please substitute Dolph Lundgren or some other swoonsome hunk).

DESOLATION ON THE ROAD

Now that I've (hopefully) convinced you of just how much fun I've had with this game, I'll get down to the basics of gameplay. Imagine a variation on the Cannonball Run. Set in America, there are four divisions of illegal races to work through, with around fifteen races in each division. Each race has an entry fee which is dependent on difficulty and on the winner's prize (second and third places also secure modest amounts of cash). As cash is earned, outgoings arise in the form of car repair and modifications. Initially, they include such lowly, but useful, gadgets as radar detectors (for advance warning of police patrols) and extra-grip tyres. As the game advances and stakes rise, it's possible to buy better brakes, manual gear-boxes, five and six speed systems, nitrous-oxide engines, ECMs (to eliminate detection by police radar), and one-off turbo boosts.

Money is also needed to enter the division challenge. This involves driving along a two lane road, overtaking entire convoys of trucks, while – yes, you guessed – more trucks fly head-on in the other lane. Anyone who's seen *Basic Instinct* will feel right at home here (I mean the car chase, not the other bits).

Also competing in these races are twenty professional drivers, plus locals of varying skills. In any one race, there may be up to four of these pros to be wary of, but they also offer an opportunity to make some extra cash. You see, pre-race betting is catered for, so it's possible to win much more than the standard cash prize. Similarly, it's also possible to foolishly blow the last of your cash. →



'NO SIR, THEY DON'T COME AS STANDARD'

Of course the real problem with cars, even wildly expensive ones such as the Lamborghini, is that they don't come with many extras. Shell out yer thousands of quid and you'll be lucky to get an FM radio, never mind locking wheelnuts and fluffy dice. Here's just a selection of what's available – if you've got the cash, they can provide it (probably).



A radar detector will give you advance warning of police speed traps. Let those other cars take the heat, and then cruise ahead.



A few engine adjustments can do wonders for the optimum speed. As soon as you can afford it, go for this one. Useless on bendy roads, though.



Much easier than faffin' around with manual gears, the five speed automatic really lets you give the old Lamborghini some (ahem) stick.



Extra grip tyres are a must before any rain-filled or icy tracks. They aren't too expensive, and they make cornering a real joy.



A five speed gearbox is certainly a step up from the standard automatic – but it's also a pain in the backside to get used to gear changes.



Not turbo boosts are real fun. For a short term kick into the world of fast-forward reality, there's nothing finer. Krrrrrrpooooow.

Police patrols? Radar? Illegal races?

Oh yes, you read right. *Crazy Cars III* doesn't give you some namby-pamby race track to spin round. Oh no. What you get are real roads, with real drivers (the only complaint is that all the roads are mysteriously one way), and real police. Whether it's by photograph or good old-fashioned radar trap, the cops are out to put an end to these races.

Chances are you'll soon hear the sound of sirens and have the cops on your tail. It's then the tough choice between slowing down and hoping they go after one of the other professional drivers, trying to burn them off, or slamming the muthas right off the road. You see, it's not just the player's car which takes damage in *Crazy Cars III*. The pros and police can also be reduced to the level of Robin Reliant, with smoke billowing out the back and seriously reduced performance. And the fact that the pros can also be chased for speeding, and that they respond intelligently to the radar traps (electing to slow down, or burn

"Way faster than the rest"

the police off) gives things the race a thrillingly believable edge. In fact the intelligence of the other cars

almost makes up for the lack of a two-player mode.

THE GREAT LAMBORGHINI HUNT

Actually, just to re-iterate the point about the computer car intelligence routines, it's worth noting that the demo mode on *Crazy Cars III* is not a recording of a human controlling the Lamborghini – it's actually the computer driving the thing (and what a good job it does too). The various professional drivers even have differing levels of ability, via individual distances they can 'see' ahead, and manoeuvre accordingly. This is an important factor in the playability of *CC III*. There's none of that drone-like weave from side-to-side stuff here.

And while I'm being generous with the compliments, I'll give a quick hurrah of appreciation for the level designs. The

combination of colour-schemes, road layouts and scenery graphics ensures that every track feels individual, and true(ish) to the location of the race. Boston, for instance, is a night race, with a beautiful cityscape looming behind the miles of undulating roads and huge tunnels.

Other tracks, such as Miami, include road-works, single lane sections, and water. Gosh – it reminds me of my misspent youth playing *OutRun* down the local beach arcade. Okay, so a couple of tracks are fairly generic, but others just look and feel so different that it's a real thrill to go from race to race, discovering new delights, and attempting to learn track layouts. It's also nice to be able to knock various bits of the scenery, sending them flying up over the bonnet.

The sound too, adds brilliantly to the proceedings. The engine noise is thankfully beefy, with a satisfying whine when a turbo boost is used. Even the tunnel sections sound right. It's all the little, thoughtful touches which leave an impression. Maybe it's the way things are split into divisions, maybe it's the way the car can be totally customised as the game

progresses, perhaps it's the precision with which the difficulty curve has been set, or maybe it's the way more tracks become available as the player improves. Whatever it is, *Crazy Cars III* demands play after play after play.

Just in case you haven't guess then – yes, I prefer it to the Lotuses and Jaguar. For me the ideal game collection would include this, *F1GP*, and *Vroom*. Sure, it lacks the features and near-infinite number of tracks which *Lotus: The Final Challenge* is promising, but this game's bloody-mindedness is its strong point. Complicating things with a track designer or more realism would have only diluted the tasty cocktail. *Crazy Cars III* is simply excellent fun, and that's what it's all supposed to be about. Isn't it?

● MARK RAMSHAW



A bit of gambling is a good idea if you're feeling pretty flash. It figures that you wouldn't compete in a race if you didn't think you could win. But just how much are you willing to bet that you do? Although huge profits can be made via betting, it's all too easy to blow it all. Plus, the computer players are shrewder than you might at first suspect. The message is: take care with your cash, don't gamble it all on one big race.

UPPERS Fantastic difficulty curve, tons of tracks, some excellent scenery, great sound, groovy police cars, loads of add-ons to buy, intelligent computer drivers, and – yes! – the fastest, smoothest graphics this side of *Vroom*.

DOWNERS A two player mode is sorely missed, and the limitations of sprite-based racers are in evidence – with a lack of complex tracks (ie roads winding back on themselves, going over bridges etc) and not quite enough graphical variation.

THE BOTTOM LINE

By going for a more arcade-based, almost cartoon-like approach, Titus have come up with the freshest and most exciting of the sprite-based racing games. Electrifying stuff.

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Game: Liverpool The Computer Game
Publisher: Grandslam
Author: Timbo, Paul and Jason Stoat at Arc
Price: £25.99
Release: Late August

Boy, was I glad to see Adam Peters joining the reviewing team this month – finally, someone else working for AMIGA POWER who likes football. Sadly, Adam didn't pop along in time to be able to save me from *Liverpool*, and I've completely run out of things to say about football. (And with 900 words still to go, too – Ed) Oh no.

Has anyone ever seen Federico Fellini's classic writer's block film 'Eight And A Half'? Um, it's really good. (Strike One! – Ed)

Hey, what's pink, fluffy and... (Strike Two! One more and you're history. – Ed)

Oh God, it's no use, I can't do it (sob). I suppose that's it, then – bye-bye fabulous job, hello P45 City. In closing, I'd just like to say that it's been wonderful knowing you all, that I love each and every single one of you personally, that I've especially adored all those lovely letters explaining that I don't like *Kick Off 2* therefore I am beyond any doubt the product of an illicit union between Adolf Hitler and a horse, and that learning that



The QPR fans recoiled in horror as they realised half of their team had turned up at the wrong ground.



'Don't stand, don't stand so, don't stand so close to me...' I've heard of man-to-man marking, but...



The Leeds goalkeeper's fiendish tactic of facing the wrong way entirely when a shot came in so as to confuse the educationally-challenged Liverpool forwards was proving oddly successful. 'If only his colour sense was so admirable,' thought Rosenthal wistfully.

every AMIGA POWER reader in the country apparently thinks my favourite band in the world is Earth, Wind And Fire (ref the prophetically-titled 'You're Fired!' compo, issue 14) has brought a joy to my life unlike anything else since I first saw Beatrice Dalle in *Betty Blue*. I'd like to say all that, but unfortunately etc etc. Farewell everyone. And now, the end is near, and now I face – hang on, who's this meandering accidentally into the office? Well, blow me down if it isn't my old pal Graeme Souness...

THE PRINCE OF DARKNESS RETURNS

(Sound of office door being brutally kicked in and shattering into a million little splinters of wood. Voice of Ian St John saying "Well, no, you have to say that was a 50-50 situation, the door could have either been opened or closed and Graeme really had no option other than to go for it full-bloodedly. Hard but fair, that's his style – I think the door's making a bit of a meal of the tackle, actually. Wibble



Sadly, Steve Nicol (top left) had always been the most uncoordinated member of the side, and his attempts to keep in step with the team's famous victory dance was pitiful.

wibble teapot wibble." Voice of Mark Ramshaw saying "Are you still here?") Hi Graeme, how are you?

I'm not too chuffed, Stu. My previous experiences in the computer game industry have left a lot to be desired, but I'd hoped that this Liverpool game licence would be different.

After all, it was programmed by my old pals at Arc Developments, who wrote my favourite Amiga shoot-'em-up ever, *R-Type II*, and when I saw some early previews it looked as if it might be a bit of a winner. Pretty graphics (even down to that funny shoulder-pad-like white chevron effect on the strips), very zippy

"The radar is as impractical as ever"

Just when you thought it was all over, Grandslam releases its footy game. Liverpool and Graeme Souness, eh? How can you go wrong? How indeed...

LIVERI



Alarming, Bruce Grobbelaar's head had begun to display an increasing tendency to, suddenly and without warning, turn into a ball at crucial moments during the game.

movement, lots of potential for some top 3D second-person-perspective action in the style of the great Super NES game *Super Soccer*. After Rage's *Striker* came out in the same area without really setting anything on fire, I thought the way was clear for our game to blaze a trail to the top like in the glory days of Bill Shankly and Bob Paisley. Imagine my relative disappointment, then, when it turned out to be a pretty reasonable knockaround, sparse but sweet in the visual department, that played like a cross between *Striker*, *John Barnes European Football* and *Kick Off 2*, but sadly included all the flaws of those as well as their good points.

USING KICK AND RUN TACTICS

Just what do you mean exactly, oh mighty satanic beast of the dug-out?

"Well, it's got all *Striker's* speed and most of its slick silky smoothness, but it's extremely minimalist in the depth department. You can only play Liverpool, obviously enough, which takes away *Striker's* potential for using worse and worse teams as your skill increased to keep the level of challenge up (as well as being a bit of a bummer for fans of Everton, Scunthorpe, Rangers, Ullest Dosza or Young Boys Of Berne). Like

Striker, you only get one league and one cup competition to play (plus a two-player 'FA Cup Final' option), and after you've won both of those there's not much compulsion to keep playing. As for the Barnes connection, Liverpool has a similarly huge pitch with a correspondingly small area of it on display at any particular moment (indeed, it's so shallow that the ball frequently disappears off the top of the screen altogether when it's played in the air), which puts the mockers on the potential for any great *Sensible Soccer*-style sweeping passing movements, since the radar is as impractical as ever. (There is a *Sensible*-esque pass-to-the-nearest-man system, but it's awkward to use and doesn't seem to work very well most of the time, possibly because the tiny screen makes it difficult to see which direction you should roughly aim in to reach a player who's in range of the attempted pass.)

Kick Off 2-wise, although the ball does stick to your feet it shows a bit of reluctance to get there in the first place, and the game still tends to play like a belt-it-up-the-park-and-hope-there's-somebody-there type of affair, due largely to the fact that the defending team always catch up to the man with the ball inside a couple of seconds if he tries a clever mazy run. Actually, come to think of it, if anyone out there remembers *Elite's World*

Championship Soccer from a couple of years ago, the feel is very similar to that. And finally while I'm in a negative mood, not being able to play a game shorter than 10 minutes and having an arcade football game these days with no action replay facility whatsoever is a bit cheap.

All the same, to be fair, *Liverpool The Computer Game* is still pretty good fun to play. Like *Striker*, it's very easy to get into

quickly, and it's nice to watch the players racing up and down the excellently-rendered 3D pitch (of which you get three types, incidentally, with the

wet pitch really feeling like a strength-sapping slog to play on and the dry one causing the ball to fly around wildly) at high speed, knocking the ball around impressively. (Mind you, the ball's movement does defy the laws of physics somewhat, especially following tackles, with disturbing frequency.) At the end of the day, though, I have to harp back to *That Other Football Game* — it has, if you'll pardon the expression, moved the goalposts for computer football, and that leaves *Liverpool's* shot screaming over the crossbar, over the stand roof, and right out of the ground altogether. Oh, and by the way, stitch that, Jimmy."

(Sound of sickening accidental clash of heads, sound of Graeme leaving office by kicking new doorway through wall, sound of AP reviews editor bleeding on the floor) So...ouch...there you have it, fans. A decent effort, and one where just a bit more of the screen being used could have made all the difference, but when you get down to the brass tacks, just another entry for the division two play-offs rather than a league champion. I feel as sick as a... (dies).

● STUART CAMPBELL



The squad. What a fine bunch of talented and socially desirable chaps they are.

Here we see the team, as part of a special exhibition match, displaying all the possible frames of animation in a single handy cut-out-and-keep screenshot for valuable future reference. Next month in *Games Programming For Beginners*, design a pitch in one easy step.



UPPERS It's very fast and easy to get to grips with, which makes for instant playability. Nice-looking too, if you can forgive the polygon curves (which I can). The computer teams can play quite a sophisticated game at times, and being able to load directly from the second disk (skipping the intro with it's deeply wibbly rendition of 'You'll Never Walk Alone') is highly commendable.



DOWNERS Same only-a-tiny-bit-of-the-pitch-on-screen-at-any-time problems as *John Barnes European Football*, and the same lack-of-depth problems as *Striker*.

THE BOTTOM LINE

Better than *Striker* in some respects, but clearly inferior in some other ones, *Liverpool* has a lot of nice ideas which just don't really hang together properly. Yet again, *Sensible Soccer* makes the competition look years behind.

65 PERCENT

MEGATRA

Can Betty Boo lead Cliff, Jimmy, Liz and Phil to interstellar victory? Read on...

Game: MegaTraveller 2:

Quest for the Ancients

Publisher: Empire

Price: £29.99

Author: F J Lennon & Marc Miller (design), Glenn Dill & Charles Griffith (programming), Ann Gruss, Quinno Martin & Frank Schurter (graphics), Michael Powell (sound)

Other details: Hard drive recommended

Release: Out now

Gah, typical! Five seconds into the adventure and my crack team of interstellar space mercenaries (Cliff Richard, Jimmy Greaves, Liz McColgan and Philip Schofield, under the astute leadership of



Marine Captain Betty Boo) have had all their laser rifles and grenade launchers confiscated by an over-zealous customs office. We're left to face the baying hordes on the planet Rhylandor with only a bobbins body pistol to hand. Sigh.

Not that this really matters. There's none of that wandering-around-killing-everything-you-see nonsense that has blighted computer role-playing for so long. This is a game that has more in common with Indiana Jones than *Space Crusade*.

The plot is suitably obtuse. Something to do with purple goo oozing out of some pipes and a couple of shadowy figures running off into the night.

Well it's all about ancient sites really. You've got to travel round exploring them and collecting coynes (coins). This is the main scenario, but some of the smaller scenarios are more interesting. They

RHYLANDOR STARTOWN: A TRAVELLER'S GUIDE

The game's loaded, so where do you start? *MegaTraveller 2* allows you to tackle things anyway you choose, but here's a quick guide to what you can get up to when you're in a Startown with credits in your pocket and time on your hands.

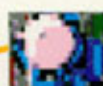
RECRUITMENT CENTRE: If you're not happy with someone in your team – or a gunfight has left you short-staffed – try in here.



CUSTOMS: Feel naked without your Gauss rifle and sub machine gun? Try entering the planet via the Scout Base or Naval Base, and hang on to all that firepower.



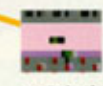
CASINO: Whiles away the time, but gambling is a laborious (and unreliable) way to earn your travelling money.



LIBRARY: You're advised to check out entries to do with ancient sites on the library computer. But you won't learn anything you can't get from the cluebook (included with the package).



TROW BAGGETT: A dead important geezer, though what he's doing loitering around the university concourse all day is anyone's guess (can't you get arrested for that sort of thing?). Chat to him – you'll get all sorts of goodies and some info.



DEV LENDREL: Dev will offer to sell you a pass to Fulacin (a restricted planet, and home to one of the three other known ancient sites). Buy it.

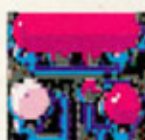
HYPERMARKET: Stock up on laser weapons, radiation suits, forensic kits and anything else you need for the weekend. Circle K it ain't.



TRAVEL AGENT: Get your train tickets to other cities on the planet (none too exciting).



BANK: As boring as any other bank.



TAVERN: A chance to pick up local gossip, but don't hold your breath while waiting to be served.



THE GREAT BEYOND: Drive to one of the other cities or take a look at that gunge you've got to dispose of.



VEHICLE HIRE: Tired of wandering round the city? Hire a car and wander round the city.



VELLER 2

mainly involve your party acting as either hit-people or a galactic courier service.

Before the game begins, you are given the option to create some characters. This is a detailed process, as you get to select skills and choices for your adventurer as they develop from the age of 18, whether in the navy, the army or a whole host of other businesses/forces/mobs. This means that the characters that eventually form your squad are all completely unique (not just a little bit unique), moulded and shaped by your own judgment.

A tedious graphic introduction leads you into the adventure. Your characters stumble around, following the leader following your mouse cursor. Group options are selected from the menus that pop up when you click on the relevant icon, and there are detailed character sheets you can pull up for options for the individual characters. A combination of the characters' skills, tactical judgment and having the cluebook open at the right page is the key here.

And now the big question: how does it compare to *MegaTraveller 1*? In the



Various ugly figures staff the shops. Would you hire a used car from this, er, man?

same way as most sequels, really. The graphics are a vast improvement, an incredibly varied and detailed exploitation of the Amiga's potential, rather than the 8-bit fare we got last time. The game zone is also much bigger – in this case there are a whopping 117 planets and 231 cities that can be visited. A lot of extra features have been included and the original features have been greatly developed.

All of these, taken individually, are probably 'Good Things'. As is so often the case, there is a 'Bad Thing' on the horizon, as a development team tries to capitalise on the success of the original by throwing everything including the kitchen sink into the sequel. The end result is often an over-ambitious, unfocused and confusing mess, full of extraneous elements. Sadly, this is true of *MegaTraveller 2*.

The first game allowed a great degree of tactical freedom, without losing the plot in the process. There was a sensibly-sized universe (28 planets), with

plenty to do on each planet. Though players could spin off at their own tangents, the main mission always seemed within their grasp.

MegaTraveller 2 is a totally different state of affairs. The main scenario is so arcane, the sub-plots are spread across too large an area, and most of the cities hold nothing of interest other than a

galactic Mrs Honeymoon ready to reveal which airline they believe to be behind the whole shebang.

It doesn't help that functions such

as travelling to another planet city, or even simply speaking to someone in the street, require a mass of disk-swapping, with sometimes as many as six exchanges of disk required to carry out a single action. (The message is clear: get a hard drive or lose your mind.)

MegaTraveller 1 was deep. *MegaTraveller 2* is even deeper, it just hasn't got much water in it. Fans of the Traveller games world will love it of course, but for the average joe/anna who doesn't hold the rolling of 20-sided dice in religious esteem (and let's face it, that means most of us) this is a game going nowhere. Slowly.

You put the disk in the drive, a few graphics flash up and your five characters appear outside the customs office in Rhylander Startown. And that's it. It's down to you to go and hunt out a game somewhere in it all. Sadly the one I found bored me to tears.

● ADAM PETERS

UPPERS Technically a vast improvement on the first game, there's plenty to do and a massive game world for keen adventurers to get their teeth into. Few games have ever offered so much freedom of choice.

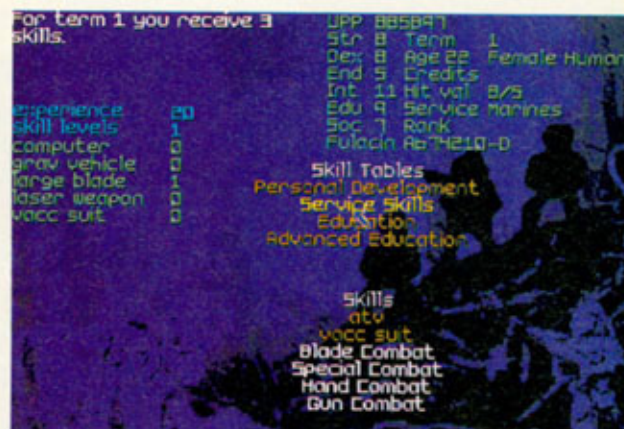
DOWNERS It's too big and too spread out. Moments of excitement and/or achievement are few and far between. Moving around the game zone is very laborious, and the layperson is unlikely to stick with this for long.

THE BOTTOM LINE

There's a lot of 'game' in here somewhere. The problem is that you're the one who's got to find it. Five quid says that after a few hours of identical cities and irritating disk-swapping, you'll have lost interest (and possibly also the will to live).

60 PERCENT

Create your own MT2 characters: choose their career moves and select their skills and rewards.



That white block is one of the ancient sites you have to explore. Now if you can just find the way in...



The city library holds info on a number of topics, some of which are more relevant than others.



Detailed character sheets show your team members' skills and what they're carrying.



ASHES OF EMPIRE

Is it a game or is it a political simulation? Mike Singleton attempts to increase the peace with his latest creation.

Game: Ashes Of Empire
Publisher: Mirage
Price: £34.99
Authors: Midnight
Other details: One meg required
Release: Out now

Okay. So what are we all here for? A quick flick through *Ashes'* manual reveals a message from the United Communities Special Directive. 'The purpose of your highly sensitive and difficult commission is to bring peace, economic stability, ethnic harmony and democratic freedom to the troubled provinces and republics of the



Ashes of Empire has vaguely environmentally sound undertones. Forests play an important part in the game. Do badly and guerrilla forces will torch them, which is another headache because you have to put out the forest fires.



The forests are also handy when you come under heavy enemy fire – just dive inside for a quick rest, and a bit of relaxation. My, that scenery is rather pleasant. Let's unpack and have a picnic. Now this is real world peace. Not a soul in sight.

REPUBLIC ENEMIES, NUMBERS ONE TO 42

In *Ashes of Empire*, you have to start in one of the border provinces and work slowly towards the centre of the CSR, pacifying, demolishing, bribing and providing as you go. After eighty years of communism, the rival republics have decided

that the communal life isn't for them, and that they'd rather slug it with each other than live happily ever after. The only way to avert a nuclear holocaust is to pacify the republics, and you're just the man (or woman) for the job.



Now then, where shall we start. Ah yes, the province of Palanka seems a likely place. Population seven million, the biggest region of Moldenia, efficient industries. Just ripe for the taking.



The aims are expressed in rather waffly political terms. When do we get down to the nitty gritty? How many people am I going to kill? How many tanks will I have? Is there a pub in town?



The overall objective is broken down into sub-sections, including the number and type of buildings to construct, the ones that have to be demolished, and the resources you must capture.



Your mere presence lifts the hopes of the seven million Palankians. They really must be a set of planks if they think one geezer is going to stop the bickering ethnic groups from nuking each other.



U.C. SUCCESS IN PALANKA

At last, you have brought peace and harmony to the Province of Palanka. The people of Palanka put these resources at your disposal:

Power cells	26
Sets of interdiction papers	22
Assault groups	18
Days of extra republic time	6
Steering teams	1
Success reaps its own rewards.	
Luckily, they're material ones.	

style fractally generated landscape, and, more often than not, getting involved in a fight along the way. And, when you reach your destination, the strategy side is based around what has to be done to achieve the goals for pacifying a particular province.

The strategy aspects of the game are the most challenging and enjoyable. To pacify a republic, a certain number of provinces in the republic also have to be pacified within a set time limit. To do this, you have to satisfy four United Communities criteria, which are as follows - to provide a set number of special buildings, to demolish

buildings that threaten the province's harmony (night clubs, water-pistol factories and Ruby Wax's house probably fall into this category), to eliminate CSR military units, and to secure

the support of the different ethnic groups in the province. Sounds like a piece of cake, doesn't it?

Taken en bloc, the game's objectives sound daunting, but any fears are soon allayed by the way the plot develops. From an early meeting, for example with a nurse in a hospital, it's easy to build up a network of contacts that can lead you to important provincial politicians. And at the

"Trying to do more than entertain"



Air traffic control centre - provides assorted goods and tools, but best of all gives you five aeroplanes.



Every town looks the same in the republics. No, it's not a crass stereotypical comment on the state of east-European architecture, every town does look the same, except for the symbols at the bottom of the screen. These show which buildings are in the town. Once 'acquired' they can provide resources.



Hospital - provides five courses of emergency treatment, which is particularly useful when you crash a fighter or get blown up by the enemy.



Communications centre - shows the position of all nearby professional personnel on the map.

same time, you can collect resources that can be used to achieve each of the objectives. To a certain extent, several goals can be achieved simultaneously, simply through the single-minded pursuit of one of the game's main characters.

The path you take through the game largely depends on the people who are persuaded to join your cause, and the buildings they are in charge of. Different

buildings supply different resources, so if the politician in Shinkv demands huge amounts of gold in return for his co-operation, you'd better find a vault. But if it's food and wine he's after, a farm house will have to be commandeered in the name of peace. The strategy side of the game soon becomes very absorbing and it's hard not to get totally obsessed with providing what the province really →

PEACE IN OUR TIME

OK. We've just landed in Palanka, all hell's about to break loose in 23 days' time, so what are we going to do? I'm all for leaving them to get on with it, but the game wouldn't be very much fun if you turned you're back on the whole affair. So, with a cry of 'Into the republics of death', the United Community's peace-keeping force bravely soldiers on.



Your current location is marked with a pin on the map. More information, such as the position of cities and the whereabouts of important citizens, becomes available when a radar station or a communications centre has been captured. Let's head down to one of those places with a Russian-sounding name.



When travelling, the game switches to a Midwinter-style 3D view. A variety of vehicles are available, from flying subs to motor-cycles to amphibious tanks. Here, we're skimming along in a terrain-following fighter, which, incidentally, is almost impossible to crash. Let's investigate those buildings.



Well, I did say almost impossible to crash. The polygon graphics might look flimsy, but the Palankan buildings don't take any prisoners, particularly when you fly into the side of an armoured warehouse. The fighter has been totalled, but let's hope there wasn't anything, or anybody, important inside.



Step outside to see what else is going on in the village. The warehouse isn't much good any more, but we should be able to find somebody in the fort. Most towns have two or three useful places to visit, each of which is tended by a minor character.



In this case, it's a woman. It's up to you how to deal with the characters. The simplest way to make them join you is to give them what they ask for, but it might be necessary to turn on the charm, get heavy, try a bit of trickery, or, if all else fails, swallow that pride and get down on your knees and beg.



Matrina settles for a couple of loaves of bread and leads you to Dr Begowitz, who is one of the 627 'unique characters' who populate the *Ashes* world. If you can deliver the goods he requires, he'll provide some more contacts to add to your ever-increasing socio-political circle of party friends and comrades.

needs. But the intensity of the strategy is broken by the unavoidable 3D travelling. Your operation can't be controlled from one place, because to recruit people, you have to meet them face to face. The strong presence of CSR troops invariably leads to some form of 3D combat, which means it just takes longer to get around. The combat is fun at first, but the polygon landscape isn't entirely convincing, and

even though a wide variety of craft is available, they all seem to have the same handling characteristics. If the screen border didn't change, it would be hard to tell whether you were on a motorbike or in an armoured car. The vehicles also all have the unnervingly unrealistic ability to spin around on the spot.

For a game which is based so much on realism in the strategy side, it's a real

let down to have to slog through a flimsy gung-ho simulation just to travel around. An optional 3D section would have kept the action addicts happy, and would have let the rest of us get on with the serious business of saving the CSR. Mike Singleton, the game's designer, seems to have learnt from criticisms of his *Midwinter* games, which provided huge worlds, but they were filled with very little detail. *Ashes* is positively brimming with towns, people and enemies, but the 3D system is still unsatisfactory.

If it all sounds terribly complicated, that's because it is. As game scenarios go, this must be one of the most wide-ranging sagas ever to grace a computer's memory chips. If you thought *War and Peace* was a long book, just wait until you see the background material supplied with *Ashes of Empire*. Every single province, of which there are more than 40, is described in mind-boggling detail. Mike Singleton suggests that the player read each and every one of these diatribes, but while you're poring over the details of 42 semi-fictional states, there's a strange feeling at the back of your mind that once upon a time, you used to know what daylight looked like and that you also used have a life.

Don't get me wrong. I'm all for realism, atmosphere and background detail, but with its pie charts and socio-economic, politico-ethnic breakdowns, *Ashes* takes it all far too seriously. Hell, this is supposed to be a game, not an ACME Universal Political Simulator of the break-down of the Soviet Union.

GOING THROUGH IT IN STEPPES

But wait a minute. Perhaps that's what it is all about. Mike Singleton makes no secret of the fact that the game's CSR is the USSR, and that Ossia is Russia, so perhaps it's not a game after all. The 3D action elements are definitely game-like, but the underlying themes and strategies are inescapably based on real life, which inevitably leads to the conclusion that in *Ashes of Empire*, Mike Singleton is trying to do more than entertain the game-playing masses.

He's trying to educate us, to let us know that not everything is going swimmingly in the CIS. That we should be aware of what's going on in a potentially disastrous situation on the other side of the world. I'm sure people will argue that a computer game isn't the place to broach such ideas. But the interactive, involving environment that a computer game provides is a far better way to learn than



Land battles are just as frantic as those in the sky, but if you can do without the hassle, wave your movement papers and you'll be given passage. If you want the hassle, waive your movement papers and you'll be attacked.



From desert, to grassy plains, to icy terrain, to oceans - the game world of *Ashes* certainly offers plenty to do and see. Now it's time to go and make friends with a bigwig.

vegetating in front of the News at Ten.

Ashes of Empire is enjoyable to play, but it's obviously not the same sort of fun you'll get from half an hour with *Lemmings* or *Parasol Stars*. *Ashes* provides a unusual cerebral challenge, combined with the sort of detective work that even Sherlock Holmes would be proud of. If you're after some fast action and a quick laugh, don't even think about buying *Ashes of Empire*. But if you want a game that will keep you going long into the night, a game that will test your brains as much as your stamina, then *Ashes* is definitely the one for you.

● RICHARD LONGHURST

UPPERS Vast strategy/role playing epic provides hours of playing time like no other game can. Compulsive character interaction and strategy development provides an addictive challenge.

DOWNERS The 3D action scenes, while fun at first, become a chore to play later on. Yes, they look great and move fast, but they don't really fit in with the strategy side of the game.

THE BOTTOM LINE Even though *Ashes* is a complicated game, it's surprisingly easy to get to grips with it. There's plenty of gripping gameplay waiting to be discovered, but there's also a nagging feeling that it's not quite as much fun as it should be.

FIGHT FOR YOUR RIGHT TO PACIFY

The most important aspect of *Ashes* is the complex web of character relations and strategic thinking, but if there's always time to have a quick blast.



Down below, the fractal landscape shimmers invitingly, but for now there's a more pressing engagement up in the sky.



Enemy planes are buzzing all around, and they don't seem to care that you're on a peace-keeping mission. "Hey, I'm a pacifist, and you can have my digital watch!"



There's only one thing for it. Let 'em 'ave it. A few missiles later and plane parts will be falling in back gardens all over Palanka. Keeping the pieces, eh?

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Game: Civilization
Publisher: MicroProse
Authors: Sid Meier
 (design & original IBM PC coding), Bruce Shelley
 (design) & Many Others
Price: £34.99
Release: Out Now

What is the world coming to? It seems we are no longer content simply to run and jump around small sections of it. Now we want it all. We want to dictate the growth of planets and manipulate lifeforms to perform for us by means of so-called God Simulations.

But as the list of them grows ever longer, my faith diminishes with every passing deity. I DO like the idea of these interactive 'fish tanks', but I'm not so impressed with the clumsy way they are so often presented.

Most of these simulations seem to come from America, but I'm not going to pontificate on the inherent megalomaniacal tendencies of its population. What I will say is that a majority of American product is written for the IBM PC and compatibles, for which hard disk space is a must. The upshot of this is that the designers and coders need have less consideration for their medium than, say, memory-conscious slaves to the Amiga.

There's also the fact that American software is often imaginative but poorly implemented, as opposed to the by and large slick but vacuous European releases. My point is this: it's all very well having a product which does this, that and the other, but if it's not much fun to use then it doesn't amount to a hill of beans.

Take *Civilization* author Sid Meier's previous release, *Railroad Tycoon*. I liked it but it simply wasn't anywhere near as entertaining as it should have been. When I play with a glorified train set I want to see and hear bells and whistles in every possible sense. The problem is, for all Sid and his associates' enthusiasm, they lack a suitable sense of style and as a result their produce resembles a more mundane WIMP environment instead (which is too sober an interface for entertainment software like this).

Civilization does nothing to dispel my beliefs. The idea here is to develop a vast civilisation from a tiny tribe (armed with a rudimentary knowledge of such fundamental developments as irrigation) taking into consideration such essentials as economics, politics, defence, exploration of the Earth (or a fictitious world) through history (from the discovery of the wheel and the alphabet to nuclear power, robotics and space flight) and

American strategy sim things - doncha just love 'em?



The 'City Display' is used to view a city's status and to determine which slices of the population will work for food, resources and so on. Here we're about to go in for a bit of construction work. Mmm, what shall we build next?

CIVIL

We do, but there are one or two problems to iron out.

(hopefully) beyond.

All this is achieved in a game system where you get to found and develop cities, set taxes, incite revolutions, choose government systems, keep your people happy and pollution to a minimum, discover and make advances, play it so cool you are honoured with a 'We Love The (King) Day', mine and manage resources, build roads and railways, explore space, exchange information and trade with or spy on other civilisations, form armies, create weapons, prevent and cope with disasters, steal and sabotage, bribe, build impressive Wonders Of The World, and even show diplomacy if the need arises.

And there's more! Cash, of course, plays a major role in almost every aspect of life as you make it.

Points are awarded for skillful play, and high scorers get to enter the *Civilization*

Hall Of Fame if they retire, reach out and touch the Alpha Centauri star system or conquer the world (only the last two successes are considered 'winning'). I'm not going to dress it up any more than is



Some of the tribes you meet have valuable metals or a scroll of ancient wisdom which advances your civilisation. Others could join forces with you or you could inspire them to become civilised and found a new city in your empire. Or they could simply be barbarians out for a scrap.

necessary. The gist is this: *Civilization's* on a grander scale than *Railroad Tycoon* only it appears more amateurish.

It's hard to feel compassion for pixels at the best of times, and *Civilization's* bland, lifeless icons do little to create the essential emotional bonding between the player and the product. Having to blatantly manipulate variables through a clinical system of taking 'turns' leaves me cold.

I have other gripes, too, which aren't as trivial as they may sound. You do, after all, pay to play professional product. The 'instruments' used for the title music are drab, I can live with that, but there's little

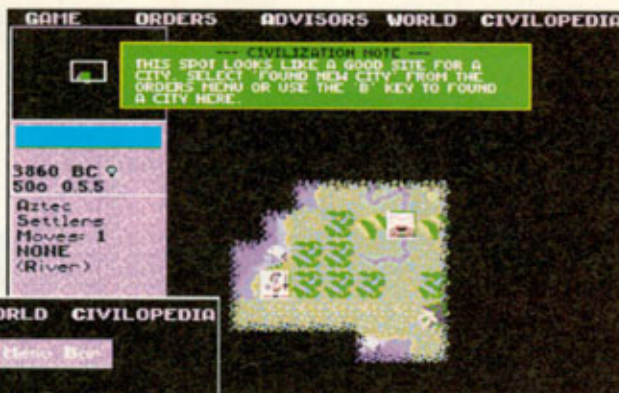


Advisors from all walks of life are there when you need them most, but don't forget that ultimately they all have their own interests at heart, so your decisions are still the ones that matter most. ie take their views with a pinch of salt.

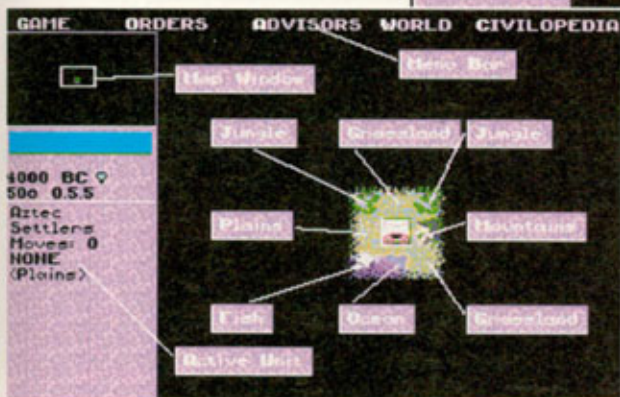
"A shoddy body... but a heart of gold"



Right: So here we are at last, playing *Civilization* for real. All exploration is carried out on this map. I like the way it unfolds - the darkness is illuminated through exploration (it's similar-ish to the way *Switchblade's* screens appear). At the top of this display you can see a strip of headings - much like *Railroad Tycoon* in fact.



Below: Before you get to seek out new life etc, you must first found a capital city. The reward is a full-screen representation of the event. This 'scene' is updated as your empire expands, but it feels far removed from the 'playfield'. Once your tribe begin to make discoveries, you can begin to take advantage of your findings. When branching out it's important to consider the surrounding terrain, especially its resources and its defensive possibilities. Actions are taken in 'turns', affecting the time-scale accordingly. The more involved actions take the most 'turns'. It's like playing a boardgame, more's the pity.



Left: Each menu provides some of the functions necessary for the development of your civilisation, such as the building of roads and irrigation, and the pursuit of discoveries.

ZATION

aural feedback evident during play (the 'jingles' are simply inadequate). The typeface used throughout is plain ugly, and so is the cheap-looking window system. The interface is sluggish and fussy (you wouldn't believe how frustrating it can be to execute functions and enter text), with information flickering as it appears on screen in a sloppy manner akin to being dealt, badly, a deck of cards while you blink (a bit like the mouse-driven pointer). There aren't any decent rewards for progress either, just the occasional full-screen picture with simple animation.

Now, I can see how you would believe that I have it in for *Civilization* (and Sid Meier, MicroProse, his fellow countrymen and, come to think of it, the rest of the world). But, do you know, the saddest thing of all is I don't. The man has some fine concepts (no really). And I actually got a big kick out of playing *Civilization*, but not a large enough one (honk) to overcome my resentment at having to channel so much effort into excusing the interface.

Look, Sid, I - and many others I'm sure - would love to spend the time developing a civilisation, but not in the same archaic way you obviously do. Don't be so selfish by bestowing your greatness only upon those prepared to persevere. People pay for you to entertain them, to make the escape from reality as painless and seamless as possible. We deserve better.

Maxis' *SimCity* doesn't look superior I grant you, but at least the very average rewards are easier to reap. A product such

as this could be used to educate, too, but not when it's so unnecessarily uninviting as *Civilization*. Indeed, a civilisation simulation could be a nation-sweeping sensation, but not if its presentation's an imitation of *Civilization's*. (And let me take this opportunity to tell you in all fairness that *SimEarth* on the IBM PC and compatibles looks marginally better but isn't as playable as *Civilization*.)

It's a great pity, for within this shoddy

body beats a heart of gold and there are the bones of a healthy subject. But the road to success is not paved with good intentions. No doubt there are certain sections of the public who consider *Civilization* the greatest thing since the creation of life itself. But no matter how seriously you take your software (and my comments, come to think of it), you cannot deny that computer entertainment should not be a chore. As it stands, *Civilization* is

almost excellent but I can only highly recommend it to all you mature, patient and forgiving saints out there.

● GARY PENN



Ho! We made a discovery. It's up to you to decide what your civilisation will discover from the available choice. As your civilisation develops, new possibilities for discoveries are offered. It's a pity you have to follow our history and the associated prerequisites for discovery and so on which cannot be drastically altered. It would have been fun to explore a few 'What if...?' situations (for example, I'd love to have dispensed with religion), but it's not practical when certain civilisation advances are essential to the development of others - little progress is made unless you play by the book, as it were. But then, I guess that's part and parcel of this product.

▲ **UPPERS** There are millennia of varied civilisation developing to be had. Here is your chance to right society's wrongs and create your own utopia (well, provided other civilisations share your views and don't develop warlike tendencies, but, of course, that's unlikely).

▼ **DOWNERS** It's no oil painting, but that's nowhere near as big a downer as the fact that it's usually frustratingly slothful in use. The flat, dead feel of the environment does not befit the theme of the nurture of life either.

THE BOTTOM LINE

Now here's the tricky bit: an overall percentage. *Civilization* deserves credit, make no mistake about that, for it's an impressive strategic model with plenty of depth. Its lacklustre presentation lets it down, but, that said, when compared to what's come before in a similar vein, *Civilization* is no worse. Indeed, in terms of potential playability it makes many like-products seem positively trite. So maybe this rating will surprise you...

80 PERCENT



D/GENERATION

You've already had a crack at level

Game: D/Generation
Publisher: Mindscape
Price: £19.95
Author: Robert Cook
Other details: One meg only
Release: Out now

I hope the idea doesn't take off, or I'm out of a job, but it seems to me that with some games there's no need for a long review, with lots of waffle about graphics and plot. Two or three sentences will often do. Sometimes even two or three words. And very occasionally, in the case of games like this one, I'd even go so far as to say they could be summed up in just one word. And what's that one single word I reckon says everything there is to be said about *D/Generation*? It's 'elusive'.

What a great word, eh? But with 'elusive' games you've got to be careful. A quick glance at those screenshots could be all it takes to send many readers scurrying off in search of something with fluffy, pink rabbits and things in. They're a bit weedy-looking, aren't they? It's not likely to help much if I reveal that the object of the game is to walk through lots of rooms opening doors, shooting baddies and rescuing people. In all honesty, it sounds like a recipe for an inconspicuous run-on slot at the back of the mag, so what's it doing emblazoned across this prime two-page spread? The fact of the matter is, I really like it. A lot. (And so does the rest of the office, before you nod your head knowingly.)

My suspicions were first alerted when a closer look at those 'weedy' graphics revealed them to be actually pretty smart. Nicely animated and full of character, getting the job done with the minimum of fuss and a certain 'elusive' flair. And when I actually came to knuckling down and having a crack at the thing, I discovered that there's a lot more to it than initially meets the eye. As well as having a solid sense of direction (for negotiating the maze of passages and rooms) you'll need to be pretty quick with a

laser pistol and – most importantly – have a rather large brain.

To make any sort of progress you'll soon have to start solving puzzles. These are all constructed from the basic principles of switches that open doors, laser bolts that bounce off things and a couple of other simple building blocks, but the ingenuity required to solve them is astonishing. Early problems are relatively straightforward (at one point you rescue a bloke who says something along the lines of: 'I don't know how you're going to get through that door over there – I haven't got the password. By the way, perhaps you can find some use for this package marked 'Explosive' I found lying around.'), but they quickly develop into serious tests of mental – and physical – dexterity. Like standing on a

two on our coverdisk,



The location of the virtual reality menace – the Genoq buildings. Inside that innocent-looking skyscraper lies all manner of horrific genetic creations.

now find out what we really think of it...

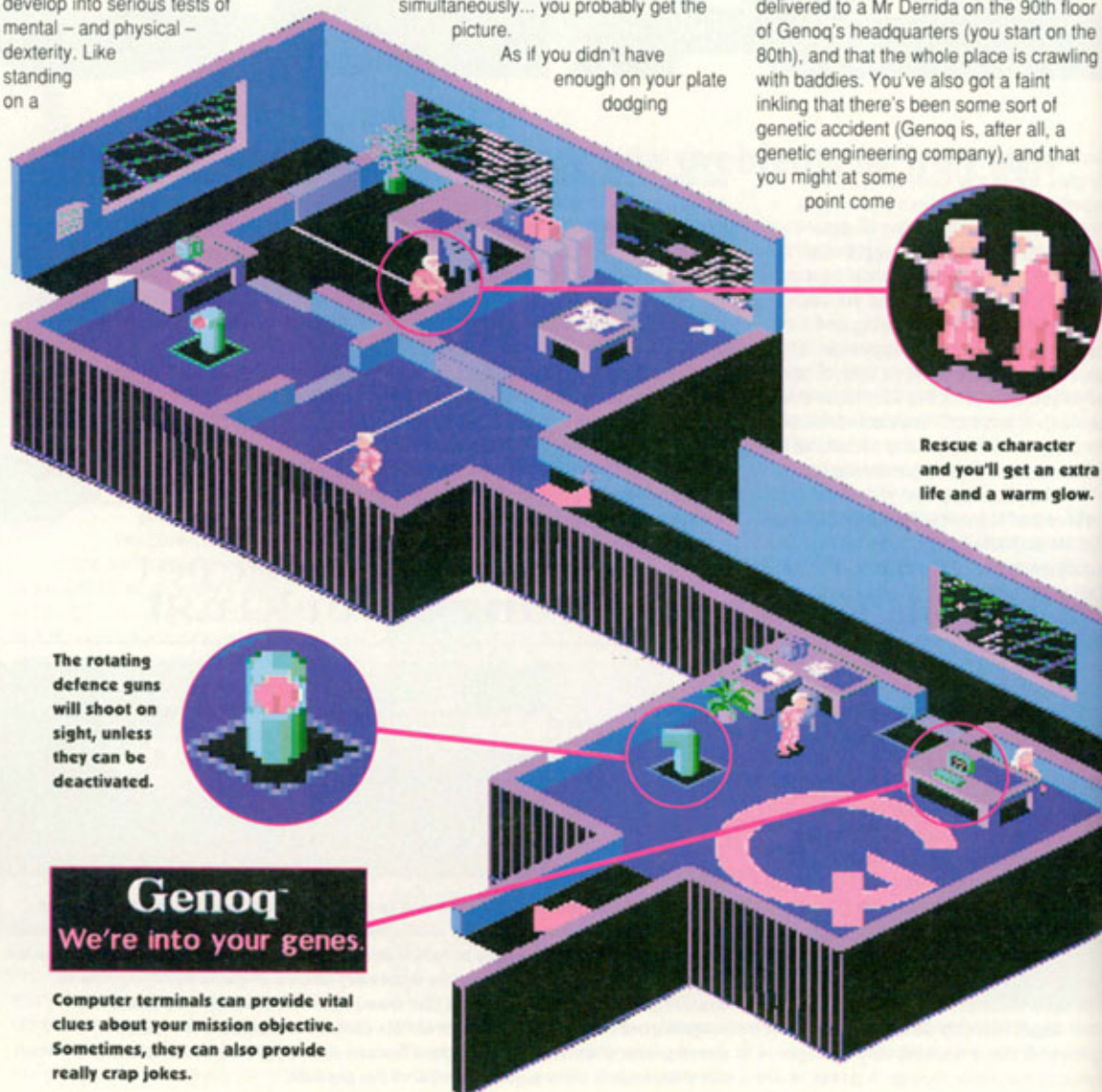
door to make sure it doesn't close whilst attempting to bounce a laser bolt off a filing cabinet so it hits a switch and simultaneously... you probably get the picture.

As if you didn't have enough on your plate dodging

monsters and unlocking doors, there's a mystery to be solved too. All you know is that you're carrying a package that's to be delivered to a Mr Derrida on the 90th floor of Genoq's headquarters (you start on the 80th), and that the whole place is crawling with baddies. You've also got a faint inkling that there's been some sort of genetic accident (Genoq is, after all, a genetic engineering company), and that you might at some point come



Rescue a character and you'll get an extra life and a warm glow.



The rotating defence guns will shoot on sight, unless they can be deactivated.

Genoq
 We're into your genes.

Computer terminals can provide vital clues about your mission objective. Sometimes, they can also provide really crap jokes.



Getting squished in the land of the slinky-style B/Generations – perhaps the hero should be called Matt.

RATION

WHEN IT ABSOLUTELY, POSITIVELY, HAS TO BE THERE OVERNIGHT

You're in deserted skyscraper. The computers are trying to kill you. Genetic creations are chasing you. This is not a good day.



You land on the 80th floor setback, finding nobody there to accept the package...

What you thought was another day in the life of a jet-powered delivery boy begins to go strangely wrong...



The door seals itself behind you, the bolts lock into place.

...and once inside the Genoq building, things become seriously ominous.



"Uh...excuse me, but I'm going to need a signature for this, ma'am. Ma'am???"

Hey, who left that body lying there? Only one delivery boy and save the day. And guess who that is.

face to face with the D/Generation, a super-baddy that can disguise itself as anything. Other than that you're in the dark, and unless you can find out more you won't have a clue what to do when you reach the top floor.

Information can be gleaned from two sources: computers that are dotted around the building, and the people you rescue who will occasionally divulge information upon interrogation. I haven't managed to get much actual gleaning done yet, so

This is a data file on Derrida, the man behind the mystery of Genoq.



I'm not really in a position to tell you more. I'd watch your step, though. What's really great about *D/Generation* is its learning curve – the way it gently eases you into itself (if you catch my drift). The first level is a walkover, the second level is quite a bit trickier, the third level is blimpy difficult and the fourth level is, erm, very, very hard indeed. Probably. (He's still stuck on Level 3 – Ed.) You get ever so slightly further each time you play, and that makes it incredibly addictive. Elusively



Death by A/Generation.

addictive, in fact.

And on top of all that there's the underlying problem of trying to put together a picture of what's going on and

"A lot more to it than initially meets the eye"

A tall order indeed, and it gives the game a degree of depth that promotes it from being merely good to being seriously fab.

Nice touches abound, too. The range of animated greetings your rescues bestow upon you, for example. And the way you're only sent back to the start of the level when you lose all your lives, rather than the beginning of the game. And the degree of interaction between the objects in each screen – guns occasionally shoot each other by mistake, and moving baddies neutralise force fields if they bash into them.

There are one or two nasty touches as well, though, most notably the 'save game' function which whizzes you back to the start of the level when you reload. I suppose the game would be a bit easy, otherwise, but it does rather defeat the object. I wasn't 100% happy with the way my little bloke responded to the controls at moments of extreme crisis, either. He often needs to be positioned at exactly the right pixel to avoid disaster, and it's all too easy to miss a crucial joystick diagonal and send him lumbering off into a force field or something.

Apart from these little grumbles though, we're looking at a pretty special game. It actually reminded me of *Knight Lore*, that old Spectrum title. And not merely because of the 3D perspective, either. Each room contains a challenge, and once you've thwarted it, whether

through brain-power or joystick-wagging skills, you'll never forget how. So when you next return, with a full set of lives and renewed determination, you'll be able to

sail through and get stuck at the next one instead. That's my kind of game.

I can't see *D/Generation* rocketing to the top of the charts, being voted Game of the

Decade or anything like that, but its certainly a game that'll keep you up for night after night before you manage to shake it off. And even then it'll lurk in the depths of your software collection ready to pounce when you least expect it. "What's this?" you'll wonder. "Oh no! It's got me again!" So be careful.

● JONATHAN DAVIES



UPPERS Elegant and perfectly balanced gameplay, with a sprinkling of wit and a good dollop of traditional puzzle-solving, makes for a challenging and thoroughly enjoyable 'playing experience'.



DOWNERS Okay, so the graphics aren't exactly mind-blowing. Neither's the sound. A better 'save game' function would have been nice too. And it does all look a bit 1980s. But then the '80s are meant to be hip now, aren't they?

THE BOTTOM LINE

Here's a game everyone can enjoy. It's refreshingly original and packs an addictive punch that could easily knock several teeth out.

88

PERCENT



MEGAFORTRESS

Game: Megafortress
Publisher: Mindscape
Price: £30.99
Authors: Three-Sixty
Other details: One meg
Release: Out now

What was the name of that Kenny Everett character? You know. The American general with the huge shoulder pads and a chest full of medals. The one who used to say 'We're gonna round 'em up, put 'em in a field and bomb the...' Yeah, that's the one. Anyway, what ever his name was, he'd love this game.

The only trouble is that the anti-American pinko subversives haven't been conveniently rounded up and put in a nearby field. They're scattered from the Persian Gulf to the USSR and it's going to take some pretty high-tech equipment to track them down. To a certain extent, the high command has got the situation under control, but what they need is a bunch of guys who are prepared to climb inside a B-52 and deliver 50,000 pounds of explosive mega-death missiles to the collective communist doorstep. Any takers?

ONE HEAD IS BETTER THAN FIVE

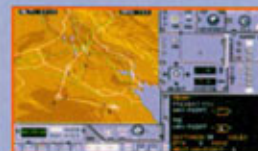
The game is unashamedly (and rightly so) based on Dale Brown's apocalyptic novel 'Flight Of The Old Dog', which chronicles the adventures of a group of die-hard pilots and their kill-hard B-52s. They are the West's only chance of salvation from an increasingly powerful Soviet bloc, and as it happens, Flight Of The Old Dog is one of the three scenarios in *Megafortress*, the other two being training at Red Flag in the US desert and the now ubiquitous missions against Iraqis in the Persian Gulf.

But this isn't one of your *Knights of the Sky*-style take-off-have-a-dogfight-and-land flight sims. Oh no. That would be far too simple. You see, for a start the B-52's a long-distance stealth bomber, so it's not

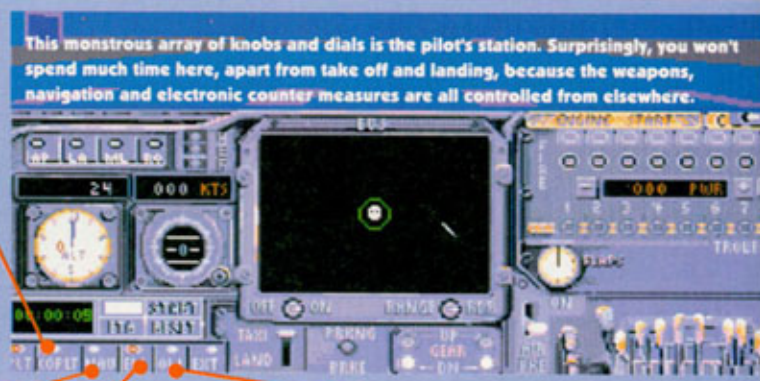
Love Shack, Planet Claire, Rock Lobster - classic hits by the B-52s. Mindscape attempt to simulate hits with B-52s.



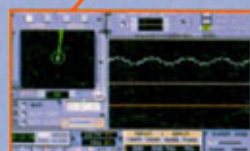
The co-pilot deals with the essential-but-boring jobs. His duties include controlling the external lights, checking the fuel supply, and, most importantly, entering the code for the copy protection. If he gets it wrong, the plane is shot down by enemy fire.



More knobs and dials in the navigator's station. The navigator can change or add waypoints during the flight, which is often essential for getting through enemy radar unnoticed.



This monstrous array of knobs and dials is the pilot's station. Surprisingly, you won't spend much time here, apart from take off and landing, because the weapons, navigation and electronic counter measures are all controlled from elsewhere.



Hey wow, man. It's the Electronic Warfare Station. Use the radar panel to detect signals, and the jamming panel to fox incoming missiles with electromagnetic or laser radiation.



Now we're getting to the meat of the matter. *Megafortress'* raison d'être. The Offensive Weapons Station. Come here to launch bombs, fire missiles or be told to get stuffed by an irritable Maverick. (Like a missile, you're fired. - Ed).

going to mix it up with any MiGs because it's trying to get to the target unnoticed. And what's more, the B-52 has a five-man crew, which means on every flight you're the pilot, co-pilot, navigator, weapons officer and electronic counter-measures guy.

Apart from making it the perfect game for schizophrenics, this is where *Megafortress* really comes into its own.

It's quite unlike any other flight sim

because the realism isn't just a purist's delight, it actually becomes an integral part of the game. Each position has a baffling

screen of fully operational instruments, replete with dialable dials, switchable switches and buttonable buttons.

With all this attention to minute detail, you'd be forgiven for thinking *Megafortress* is a game for aeronautical train spotters. Sure, it's easy to imagine five hooded

anoraks huddled around an Amiga, taking turns to operate each station, and getting kicks out of turning the landing lights off at exactly the right moment. But they'd be missing the point. Yes, it's amazing that you can twiddle the knobs and flick the switches, but it's their effect on the gameplay that's important, rather than the fact that they exist at all.

Controlling each of the positions becomes a sort of role-playing-cum-strategy sub-game that provides a telling test of nerve and intelligence. In fact, *Megafortress* is as much about strategy as it is about flying. For once the manual's

"The game is let down by the 3D"



Here are the all-important details for my second heroic training mission. It's an unopposed bombing run - well, I didn't say anything about being a brave hero. Take out a runway, a control tower and assorted military hangars.



Decisions, decisions. The *Megafortress* carries 18 bombs so you could be fiddling about on the arming screen for quite a while. That'll be 10 Mavericks, medium rare, and SLAMS, to go. And make it snappy, there's a war on.



Cruise along on autopilot and the plane automatically follows the terrain. The mountain ranges look singularly unspectacular. More ground detail would have improved the game immensely.



MORTRESS



Let's not beat around the bush here, the B-52 is a big old plane. I mean you just wouldn't believe just how big it is. You might think you've seen some big things... (Snip! - Ed)

not packed with explanations of next-to-useless manoeuvres such as the inverted 'S' and the Immelmann loop.

Alongside the essential instructions on how to operate the equipment, there are detailed explanations of electronics and avionics. Some of it reads just a bit like an A-level physics lesson (so I'm told), but it all adds to the game's highly realistic atmosphere.

I FORT IN THE WAR FOR YOU

As far as the flying is concerned, the frame rate is slow and doesn't compare with *F-15* or *Knights of the Sky*. But it doesn't take long to realise that it doesn't really matter. The B-52 isn't going to get involved in any dogfighting, so the game's playability isn't impaired by the plane's sluggish movement. And anyway, as I said before, *Megafortress* isn't about fast and furious dogfights. It's about tension.

It's about sitting on the edge of your seat, waiting for the target to come into view. Hoping the enemy radar won't spot you. Checking the radar to look for incoming missiles. Telling everyone else in the room to shut the hell up while you're coming in to land. Worrying that you've missed the in-flight refuelling rendezvous.

Switching to the nav station and biting your nails as the plane sneaks around a mountain, a couple of hundred feet above the ground. If you want a nerve-racking computer game, you just found it.

But not everything is hunky-dory in this high-tech game world. *Megafortress* has several annoying aspects, but they are flaws in the game rather than the gameplay. The Red Flag training missions are a bit too basic to start with, and it can take quite a while to master the complexities and subtleties of each station on the plane. There's no point trying to get

more excitement by moving on to a combat mission because the B-52 will be wasted before you can say 'Don't shoot at me, I'm still learning how to fly this crate.' Patience is most definitely a virtue in your first few hours with *Megafortress*.

The game is also let down by the 3D system. Apart from the slow frame rate, there's a distinct lack of ground detail until you reach the target area.

The mountains have a horrible habit of leaping up out of thin air, which can be particularly unnerving when the plane's trying to avoid detection by following the contours of the land.

The external view is also a bit of a disappointment. With 50,000 pounds of bombs dropping every mission, it would have been great to sit back and watch the high explosives rain down on unsuspecting enemies. Unfortunately, from the external view, the explosions are accompanied by flickering graphical glitches that obscure the short-lived fireballs.

But if you can live without the most sophisticated graphics in the world,

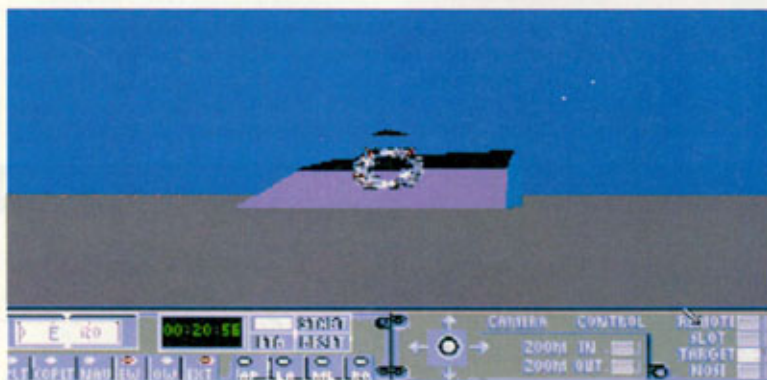
"It's about sitting on the edge of your seat"

Megafortress has got a lot going for it. On the face of it, the idea of rendering five flight stations in such detail could have created an exercise in interminably dull, mind-numbing button-pushing. But the

disparate elements gel together to create an enthralling challenge that provides a totally different experience to any other game I've played.

Megafortress has got atmosphere, excitement and tension in abundance. Forget what the trendies might say about the buttons and the switches, as far as I'm concerned, the attention to cockpit detail makes it all possible. Listen to Captain Morrissey of the Smithsonian School of Flying. Plane spotters of the world, unite, and take over.

● RICHARD LONGHURST



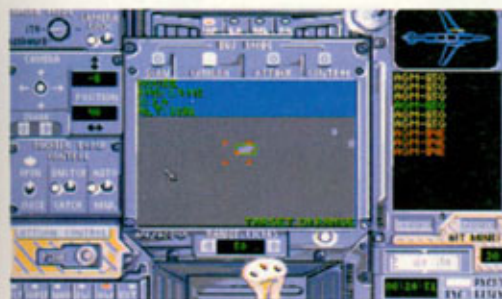
BANG!! I've finally hit something! It's a shame that it doesn't look just a little bit more explosive and spectacular, but there you go. It's jolly exciting all the same.

UPPERS Surprisingly enjoyable game for what at first appears to be train-spotter's delight. Enthralling atmosphere and a wide variety of tasks keep you glued to the screen.

DOWNERS Can sometimes be a lot of flying time for the sake of blowing up a few targets. Lack of ground detail reduces the game's otherwise excellent attention to detail. Disk-swapping is a pain with a single-drive machine.

THE BOTTOM LINE Atmospheric gameplay introduces a new dimension to flight simulation. There's nothing like it around at the moment, but don't get it if you want a quick blast.

82 PERCENT



At last there's something to blow up. Targeting is easy using the camera in the Offensive Weapons Station. Use the mouse pointer to click on the object you want to destroy, wait for the camera to lock on...



And let 'em have it. Because there are no enemies on this mission, we can fly backwards and forwards over the target area. Hangars, bunkers and any other military buildings are fair game on this milk run.



After a landing which was remarkably easy despite ripping the landing gear off, the debriefing tells a sorry story. 0% of targets destroyed. But what did I blow up then? Oh well. Back to map-reading classes I suppose.

Game: Links
Publisher: US Gold
Author: Access Software
Price: £37.99
Other details: Hard drive required
Release: Out now

They say that much business is done down at the golf club. Well it appears American outfit Access, along with US Gold, have been out on the greens a-waving and a-swinging their irons and woods, to come up with *Links* – America's contribution to the Amiga golf war. Well you won't find me giving up my Sunday mornings chasing tiny balls with funny shaped sticks over silly, green hills with sandpits. With *Links*, though, the Ed said that all I'd need was an Amiga.

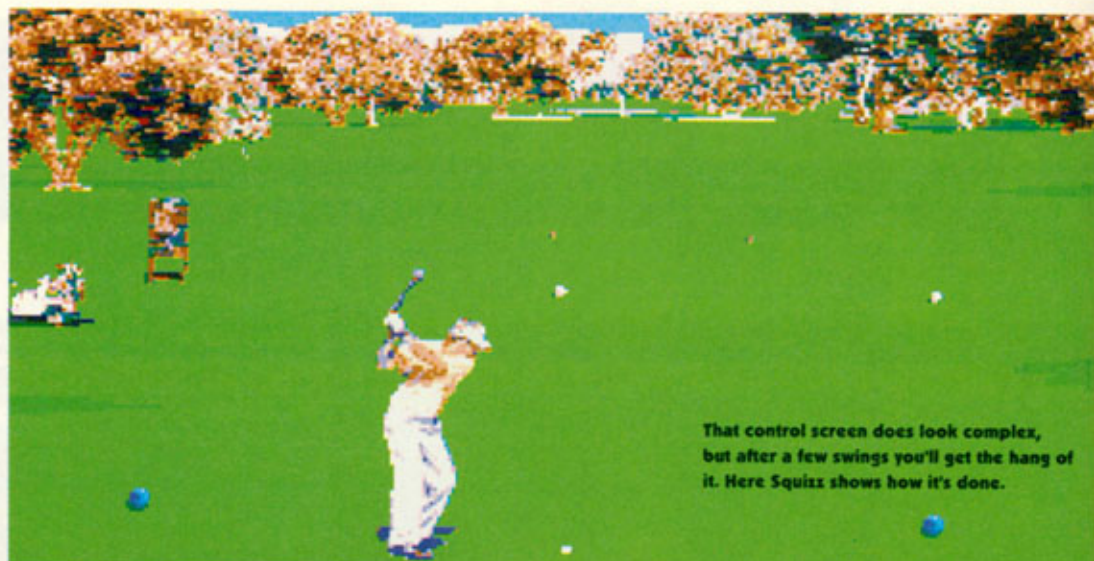
The first impression you get from *Links* is its stunning realism. The course

"You're overwhelmed with course detail"

graphics have been put together using digitised views of a real course, and the animated golfer has also been constructed with digitised graphics. What you have initially then, is a golf simulation far more realistic than any other golf game we've seen on the Amiga. *Links'* realism is enforced by its 'Life On Earth' soundtrack (there's even an option of game commentary, with some decent speech), and it all goes to make an enjoyable 'Sunday morning' experience on the fairway, without leaving your seat. All well and good, but what about the game?

Structurally, *Links* seems to be a well put-together game. Initially you're confronted by the menu screen. Among

We're so pleased to be reviewing this,



because it gives us another chance to say 'schwing!'

LINKS

the options here are practice, new game, resume an old game or your choice of players. To start off you type in your name – there's room for up to five players, so if you've got some mates round you can have a tournament. Then it's a good idea to go to the practice mode for a quick bash at either the putting and chipping green or

the driving range.

Once an option has been chosen you'll eventually (and I really do mean 'eventually') find yourself surrounded by a great deal of graphic detail including a deck chair and your caddy. This is typical of the whole game – you're overwhelmed with course detail. But let's forget about

the scenery and objects for now – there's no doubt that this is a graphically superb game. The real crunch, as ever, is the gameplay.

With a sports simulation it's the mechanics of the game that make or break it. Being a golf game, it's the swing control that I'm concerned with. You'll find this at

NO, THIS ISN'T THE HARLEM SHUFFLE – THIS IS WHERE YOU MAKE THOSE VITAL CHANGES FOR THE PERFECT SWING!

Altering the swing plane changes the angle at which the club strikes the ball.

Experiment with the stance option – you'll find a change is sometimes necessary.

Swing meter – where the golfing action begins. Click on for the perfect swing.



Alter the position of the ball to change the distance of your hit.

Here's the line of your ball and the point at which the club will hit it.

If you just want to try out a couple of swings without hitting the ball, try the address icon.

the bottom of the screen in what appears to be a very complex control panel. This instrument is the crux of the game – without it there'd certainly be some pretty lame golf! To drive, chip or putt, click on it with the mouse. A circular red gauge comes into effect, and as it reaches the top mark you must release the mouse button. When the gauge falls back to the bottom mark on the dial, click on again.

The swing gauge will always return from the top of the dial, so there's certainly no bias towards power hitting as I found with *PGA Tour Golf*. Now watch the results of your swing action as the ball makes its way towards



LINKS														
TURKEY PINES-SOUTH COURSE														
NAME	1	2	3	4	5	6	7	8	9	10	11	12	13	14
BLACK	152	150	135	147	104	577	150	131	577	150	131	577	150	131
BLUE	152	150	135	147	104	577	150	131	577	150	131	577	150	131
WHITE	152	150	135	147	104	577	150	131	577	150	131	577	150	131
RED	152	150	135	147	104	577	150	131	577	150	131	577	150	131
JACK SPADE	152	150	135	147	104	577	150	131	577	150	131	577	150	131
SQUIZZ THE NIZZ	152	150	135	147	104	577	150	131	577	150	131	577	150	131
PAR	4	4	4	4	4	4	4	4	4	4	4	4	4	4
SCORE	1	1	1	1	1	1	1	1	1	1	1	1	1	1

the green. On the right hand side of the control screen are the statistics of your drive, chip or putt. Here you find out by measurement in feet or yards just how well or badly you're doing. It's certainly a very easy to use control method, and, once mastered, a pretty accurate one – so first impressions of complexity are completely unfounded.

If your swing stats show that things aren't going as well as you'd like, then a few adjustments are called for. Help is at hand in the form of the set-up option. Here you can change your stance by moving the shoe icons in the desired direction, alter the swing plane or change the angle of the club face as it hits the ball. As well as this there's also an address-the-ball mode, allowing you to step back from the line of contact with the ball, which is an option that makes a lot of sense if you just want to have a few practice swings without hitting the ball. *Links* is easier to play than either *MicroProse Golf* or *PGA Tour*, with its satin smooth controllability, but what else does the game offer?

If you're really fussy then you'll probably want a choice of clubs, although the game does select what it thinks is the best club for a particular shot. *Links* even provides a choice of different clubs on the control screen, contributing once again to the game's flexibility. *Links* also offers the choice of playing one of three different skill levels – professional, amateur or beginner. Even if you really louse up, there's always the option of a Mulligan, enabling you to retake a shot, so there's plenty of scope for players of all abilities.

With so much course detail, judging the lie of the surface can be confusing, but the game does provide the option of an

overlying grid. If you get stuck in the rough like I did on a number of occasions, then finding the direction of the green can become a problem, but *Links* covers that one too with a top view option. This gives you an overhead perspective map showing where you are and where the green you're heading for is, also

Right: Click on screen to bring the marker up – it's very useful for those tricky chips.

Left: The scorecard's pretty self explanatory – it shows everything from how many Mulligans you're taking to the par scores, so you find out just how bad your golf really is!

If you're having a tough time then it's time to cheat – use the mulligan option to retake your shot as many times as you want.

"Easier to play than either MicroProse Golf or PGA Tour"

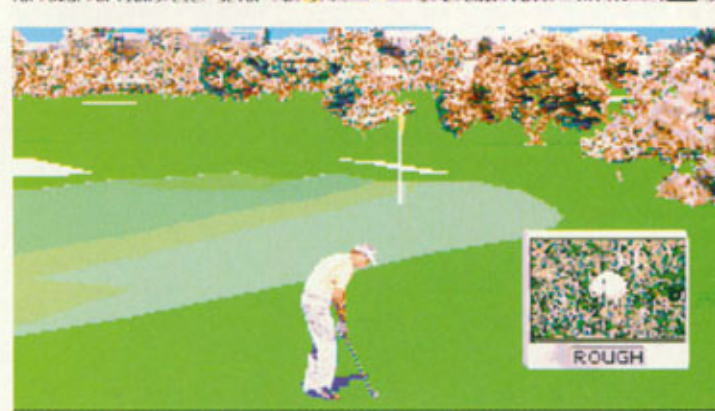
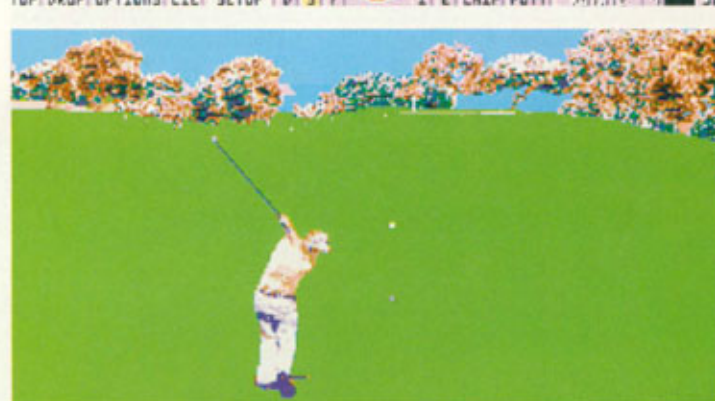
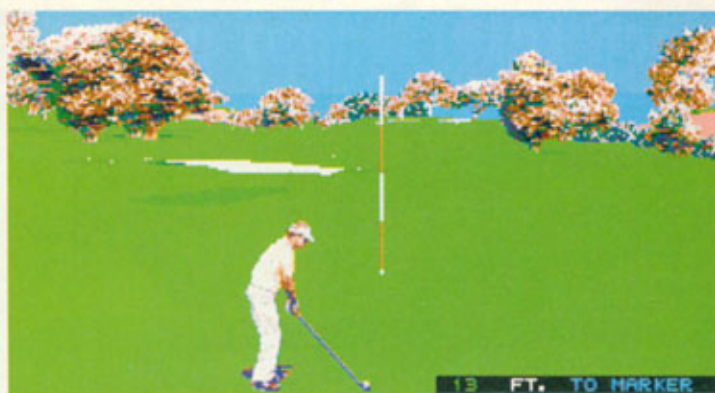
giving you some useful stats – how far the ball is from the pin for example. Once you've found the direction of the green it's useful to click on screen to bring up the marker, to aid the direction of your hit. This facility really comes into its own when you're facing a long putt on the green.

Links is probably the most playable golf game on the Amiga – it far exceeds either *PGA Tour* or *Microprose Golf* in terms of controllability. It certainly offers scope and flexibility with three different skill levels, the facility to play a five player match and the option of →

Sometimes the game just doesn't seem to give you the right club. Here I changed over to a one iron using the club icon.

Trust old Jack Spade to get stuck in the rough! By clicking on LIE you can see exactly where the ball is.

Left: Simple, you might think, but old Squizz has landed himself in the sand.



LOST AGAIN, SQUIZZ HAS TO GET THE MAP OUT...

With all that superb course detail around it's very easy to get lost – especially if you end up in the rough like old Squizz here. But don't worry, that's where the top view map comes in, not only showing where you are, but also where the green is. Your position is indicated by a flashing blue dot.



You don't wanna do it like that – it's no good losing your temper when you're stuck in the rough. What you need is one of those maps.



Here we see the top view map, with the green to the centre and our man Squizz stuck in the rough to the north.



A subtle putt is just as important as a powerful hit. Fortunately *Links* gives you perfect control, so either is possible.

Just watch that swing meter go red. When it reaches the top it's time to release. Click again when it reaches the bottom mark.

Lining up for the perfect putt – make good use of the marker and watch the power of your swing. Too fast and it'll overshoot.

Listen to the birds or listen to a commentary of your game. Neat.

either the nine or 18 hole circuit. Sadly it's also the most frustrating golf game on the Amiga. Where *Microprose Golf* follows the ball in play down the course to the next position of play, *Links* simply shuts down to redraw the game detail before any play can recommence.

At the lowest level of detail this period of waiting is almost bearable at 40 seconds. But if you want the detail that makes the game so stunningly real, you'll have to wait over two minutes (even if you're only after a replay)! This is slow, frustrating and tedious, and very seriously spoils what could otherwise be a perfect golf game – there's no flow whatsoever, and it makes the *Links* feel more like a long succession of practice shots than an actual progression through a course. Then again, maybe Access wanted to convey the realism of walking across a golf course – though, it would

probably be quicker walking from green to green than waiting for *Links* to redraw the course view.

Access would have been far better off simplifying the game, and including less background detail to enable a bit more speed – after all, most of the background serves no real purpose. Consider also that *Links* runs only with a hard drive and all those superbly realistic graphics begin to look just a little bit less attractive.

● MATTHEW SQUIRES

UPPERS Stunningly realistic graphics combine with excellent game control mechanism to give Amiga golfers what they've always wanted.

DOWNERS *Links* is without doubt the slowest game ever to make it onto the Amiga, unforgivable considering the speed and slickness of *MicroProse Golf* and *PGA Tour Golf*.

THE BOTTOM LINE *Links* had all the signs of a supreme winner, until it fell badly through poor programming, leaving it the slowest nag on the Amiga circuit.

70 PERCENT



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Abodia (read: 'Ab-Oh-Deer') is inhabited by a seemingly never-ending swarm of flying beasts - and what a pain in the bum those blue spitting things are. Well, they are until you realise that Dan's low kick doesn't have to fly too near the blighters to kill them.

Game: Dojo Dan
Publisher: Europress Software
Author: Psyonic Systems: David J Broadhurst (design & code), Haydn Dalton (design & visuals), Allister Brimble & Mathew Simmons (music & sfx) & Others
Price: £25.99
Other details: One meg
Release: Out Now

What's that you say? You have an overwhelming Dark Force called Valrog at the bottom of your garden, so to speak? And you need help? Fast? Dojo Dan's your man.

So you need a platform romp with beat-'em-up overtones, and frustration, inanity and a tired and detested Oriental flavour thrown in for good measure? Then Dojo Dan IS... your man.

Dojo Dan sort of reminds me of *The First Samurai*, though I'm sure that's not at all intentional. Dojo Dan's not as much fun as *The First Samurai*, and I should point out here and now that I didn't actually like *The First Samurai* that much anyway - I reckon our Stuart made a meal out of a snack.

My reasons for this lack of enthusiasm for Dojo Dan are many and varied, but it basically boils down to it being an uninspired mess. You want specifics? You got 'em (note: it might help to read the captions first)...

For a start, the restart points (activated by touching special icons) are rarely positioned in sensible places. It wouldn't be so bad if the levels were well-designed, but they aren't. It's a case of 'Oh God, do I really have to go through all that

"Unoriginal but potentially palatable"

again' instead of the infinitely more preferable 'Uh-oh, I have to go through all that again'.

Take one of the first levels: Oakley. The route through the every-which-way

scrolling cavern is basically upward. Fine, but at one point there are dozens of tiny platforms to negotiate, and falling and dying can prove a tad too easy. (And then, of course, you have to clamber back up to the place of your demise only to die all over again.) To make matters worse, darts are shot across the screen

while your concentration is right at its peak. Nnnnnng.

Yes, it would be dull if it was all too easy, but more often than not Dojo Dan is not so much tough as frustrating beyond belief. When you first play, you need to feel some sense of achievement, but there's very little in Dojo Dan to make you feel good about succeeding, and it doesn't take long before you feel like throwing in



Each section features four 'cantons', or levels. Here you can see, clockwise from the top, icons for Oakley, Botony, Volcania, and Abodia. 'Travelling to...' is the message given while the level is loaded. It's different I suppose, but it's still dull.



Five sections stand between Dan and a confrontation with Valrog. You can play any one of the first four sections (and you will need the practice), but you can't venture into Valrog's domain straight away - a message and death awaits if you do.

Taking a break from the likes of AMOS and Fun School packages, Europress Software get gamesy. But can they serve up anything new on the platform front?

DOJO



Special pots appear in certain places when Dan stands around for a bit. If he picks up a pot he enters a hidden room to play a bonus challenge - rescuing caged villagers from an evil spirit which tries to poke them with his pointed stick (now that's funny).

"Often frustrating beyond belief"

the towel. I didn't, and I then found, much to my consternation, that some sections are actually quite short and remarkably easy to complete. Huh?

I wouldn't mind slogging through the tougher levels so much if the basic control mode was any fun, but it's not. It's... well, 'wrong', basically. Dan's movement is sluggish and not particularly fluid (the animation is fine though). He slips and slides a little too much for my liking, and the fighting aspect isn't particularly rewarding. It doesn't help that the behaviour of the adversaries is uninteresting and (surprise) frustrating,

especially the flying ones which serve only to interrupt the flow of play. Aaaaaaaiii.

Dan's a heavy chap. Every time he lands, an inappropriate, irritating and dense thudding

sound is heard. Well, it is if you remember to change from music to spot effects during play. I hate that, but not as much as I despise the tedious whining Oriental-effect music.

Dojo Dan doesn't even look that nice. It's unimaginative all round, with its drab colour schemes (the graduated colour skyline is inadequate compensation) and abundance of needless detail.



The intro sequence to *Dojo Dan* is both fun and well executed. Unfortunately, it soon gives way to the main game, which just fails to inspire, and succeeds only in infuriating and frustrating the once enthusiastic player.

ON THE OTHER HAND...

I found *Dojo Dan* playable, entertaining and interesting to look at - definitely up there in the high seventies. Come on Gary, get those tinted shades off or get some sleep, you've got to have something wrong with your eyesight to say *Dojo's* drab and doesn't look attractive. Okay, so maybe it isn't a classic but it's by no means mediocre. What's more the non-standard levels, such as the moon buggy romp, provide extra scope and a novel respite from the main game.

- Matthew Squires

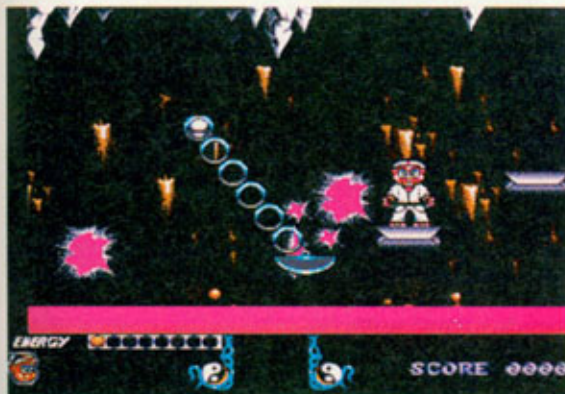
Those are most of *Dojo Dan's* bad points. Surely it must have some good ones? No, not really. Not GOOD ones. It does have plenty of average ones though (actually, there is a nice wibbly wobbly



effect behind the high-score table). That said, I would recommend *Dojo Dan* if it was half the price, because for all its faults (and, yes, there are many) it is capable of being playable (but not often enough). It has many unoriginal but potentially palatable features but they just aren't mixed together very well. The fact of the

matter is, anyone can pop down to the supermarket and buy the necessary ingredients to make a top-notch Chinese scoff, but it takes a chef with at least a modicum of talent and imagination to serve up something worth digesting.

● GARY PENN



Volcania sees Dan inside a volcano. Here we find swinging platforms, a block to be slid into the bubbling lava and ridden, platforms which move 'in' and 'out' of the screen, and hardly any adversaries save for a big fat Boss-type character to deal with amidst falling rocks. This is actually one of the more playable levels, probably because it's so easy to finish.



The adversaries usually rise up from the ground before they display their tedious characteristics. Dan can walk or somersault out of their way or punch 'em or kick 'em. When adversaries die, they release yin yang symbols (their 'inner strength') which are best picked up. These boost Dan's strength and increase his 'chi'. With maximum chi he gets a powerful Thunder Punch for a while.



UPPERS Ah... Mmmmm...

Well, it has its moments, but even those never rise above average. There's nothing more to say than that.



DOWNERS The mediocre mishmash of unoriginal run 'n' jump elements is at best quite playable but too easy and at worst frustrating. It doesn't look or sound much better either.

THE BOTTOM LINE

A largely bland blend of platform pranks, beat-'em-up business and shoot-'em-up shenanigans which is only worth a look if you can pick it up for a budget price. And it's for one megabyte machines only.

66 PERCENT

DAN

Gird up your loins adventurer-style and take a trip with us through New World's

MIGHT &

Publisher: New World Computing (via US Gold)
Price: £35.99
Authors: In house
Release: Out now

You will need:

- (1) One copy of Might and Magic III (£35.99)
- (2) One megabyte of memory (peeled and stoned)
- (3) One (fresh) external drive plus two (lightly toasted) formatted named floppies OR one hard drive (with at least five megs free space).

Fortunately these are the sort of requirements that are unlikely to have out-budgeted serious RPG fans in the past (surely they would make a wise upgrade anyway?), so let's not look at them as a problem. What we should look at is the actual game; a straight RPG following the well-worn path trodden by the likes of *Dungeon Master*, *Bloodwych*, *Black Crypt*, *Abandoned Places* and most recently the perfectly-formed, *Eye of the Beholder 2*.

Whether M&M III out-RPGs this current best-of-the-bunch is rather a moot point though. Consider *Beholder 2* for a minute: how would you explain to a complete newcomer exactly what you have to do? Go on. Try. Practice on your teddy bear. The chances are you'd come up with something like "well, you have to walk around a maze killing people." Asked to expand, you'd probably mention

"It even feels quite realistic"



A view of the town. If any of you have the knack, the direction you're heading will show in the gem.

pressure-pad and lever-related puzzles, you might drop in a snippet on communicating with other characters or on spells or on the different locations, but, well, walking around a maze killing people is what it's all about really. Teddy will not be impressed (although I'd be impressed to meet your talking teddy - Ed.) It's not that I'm knocking *Beholder 2* (a great game indeed, as its 86 percent score and appropriate chart placing quite rightly show) - it's just that, from teddy's point of view, surely there should be more depth to an RPG?

Indeed there should, and as if by magic, here's *Magic III* - an RPG with enough depth to allow experienced gamers to dive right on in, but at the other end, shallow enough for beginners to wade in slowly, avoid getting their hair wet and take the time to double-check that they've done their trunks up tightly enough.

Perhaps at this point in the review you would be interested to know how far through the game I got. Assuming you would, let's begin. The adventure unfolds as a series of inter-related quests. As you

solve them, new ones appear, pointing you in the right direction to locate more. The first was to locate Morphose, the protector of Fountain Head (your starting village), and release him from the clutches of the evil Rat Overlord. Wandering around the auto-mapping village, I came across Kanion the Skull Master who, in my second quest, required five silver skulls to complete his statue. Leaving Fountain Head, I burnt down several hideaways to gain booty, experience and some extra weapons - including a flamberge (answers on a postcard) - enough to be able to take out my welcoming committee in the ancient Temple of Moo, where the skulls were lying. Back to the city, I handed over the skulls to Kanion. He gave me a password which let me pass

the altars in the caverns below the village. I trained my characters in the training grounds, created two more at the Inn, bought access to the Guild, added to my spells and even managed to take out a party of undead skeletons in the arena. A few spells later I was down the pit and into the caverns below the city, where my party had become strong enough to withstand the blows of the deadly swinging pendulums and the attack of many a killer mooserat. I located (and killed) the Rat Overlord, and rescued Morphose and was given a new quest.

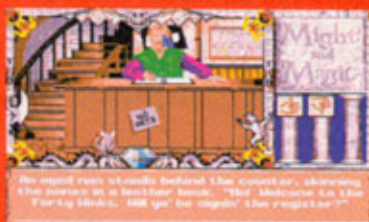
A 24-squared map consisting of 13 islands should give you an idea of how large the playing area is - all the above took place in little more than two squares, and thinking about it, I'm not sure that I'm a twelfth of the way through the adventure yet. It is also perfectly possible to sniff out other (nearish) locations to get a taste of what's to come. Although



Bubble Man breaks through the wall to give our party a hard time - well a slimey time, anyway. This dude's monstrously difficult to kill!

SOME IMPORTANT PLACES FOR YOU TO LOOK OUT FOR ON YOUR JOURNEY:

Throughout your travels on the Isles of Terra, you will come across places that are well worth a visit or two to assist in your character development programme. Don't forget that these places only stay open during sensible business hours, by the way, or you'll have a long wait to opening time!



You can have up to eight characters in your party at any time - six real members, and two hirelings whose fee increases with their experience. At the inns you can create, store or swap characters at will - if you've ever fancied controlling a party of female ninja elves, then this is the place.



Knackered? Poisoned? Drunk? Cursed? Dead? It's marvellous what they can do with temples today. Make enough donations (HINT: it's rather expensive to make a donation on a Sunday) and you'll be blessed, which can come in handy.



Nothing very surprising here at the blacksmith's - you can buy things, sell things, or get things fixed. (You've got another four lines to Pelley, and if you think I'm going to fill them up for you, then you've got another thing coming. - Ed)



long-awaited fantasy role playing game. (But is this really the state of the art?)

MAGIC III

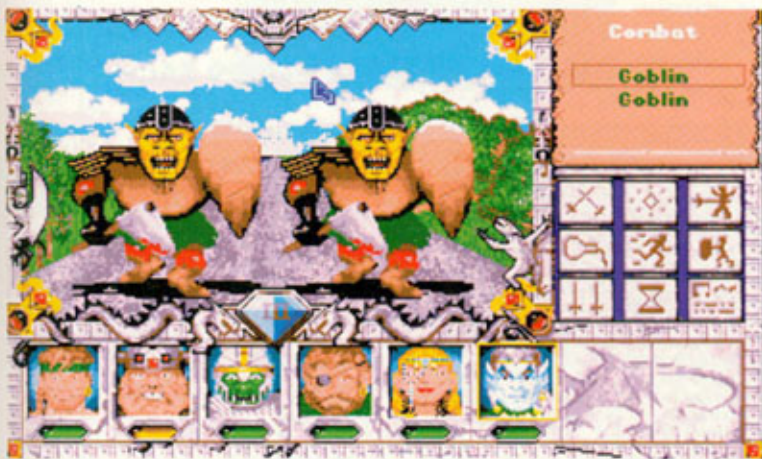
still of the 'solve puzzles in one location then move on' style, the gameplay takes place in far less tight a way than *Beholder* with its 'work out how to open this door or get past this pit or - ha! - you won't be able to get any further' puzzles, and that's what makes *Magic* more a far more realistic experience, and hence, for me, the superior game.

Size and flexibility aren't the only things *Magic* waves ostentatiously over the heads of its counterparts. Its control system is also a gem to use - and so, for once, is the method of combat too. Here, a quick fight option can be set (annoyingly, only after you've actually entered battle though) - choose each character's most effective method of attack, be it with weapons or by repeated casting of a certain spell. As soon as you are attacked, simply press the right-hand mouse button -

the computer cycles through the characters and each one lets the enemy have it with the method you've just defined. For the less tame enemies, you'll probably want to be more specific with your attacking moves, and so you can call up each character separately and decide to attack with a certain weapon, cast a certain spell (if you're a spellcaster), or run away as you see fit. Luckily the enemy stop as soon as any lists appear so there's none of that frantic weapon-selecting business you get in certain other RPGs I

could mention. In fact if you try to be too quick then then you may face problems - the control buffer is prone to filling up, throwing you into a state of confusion whilst the Amiga tries to catch up with your button clicks or key presses - on more than one occasion the entire game even locked up on me.

"The biggest, deepest D&D clone"



On the road: there we were, just walking along, minding our own business, when these goblins jumped us. So, er, well we killed them, (it seemed like the right thing to do).



Oh rats, we're under attack! But fear not, these mooserat types are a doddle to kill.

Hollywood-based New World Computing have had three attempts to get things right, so they don't really deserve excess congratulations for, well, getting everything (apart from the above niggle) right, really. The graphics of the locations and the characters are excellent (the animation still isn't quite there - nine mooserats wagging their tails in perfect time just looks silly). I might add here that, although using nine disks in all, this game still plays perfectly well from floppies, requiring the absolute minimum number of disk changes, although there is some hefty accessing at times. Actually, I installed part of the game on the RAM disk of my two meg machine and was able to do away with the external drive altogether, but that's just me being smug. (And terribly techie and tedious with it. - Ed)

So, all in all, what have we got? The biggest, the deepest, and the best looking D&D clone to date, that's what. There's room for improvement (artificially intelligent members of your party would be nice - not leaving you to do absolutely everything for them), but surely the next straight D&D clone to come out won't be much of a significant improvement? What we really need is a completely new approach, something like the 3D cartoonism of *Legend*, the Gauntlet-style

view of *Ultima VI* or the board-game approach of a *Space Crusade*.

Whether you agree, and whether you like RPGs in the first place (if you've never tried one, then you really don't know what you're missing - this would be a great one to start with) will determine how high *Might and Magic III* will be on your shopping list. The 'done-most-of-it-all before' feel of the otherwise (almost) flawless *Magic* would point me towards one of the other three (*Legend*, since you ask), but then again, maybe you won't agree. I look forward to finding out from your letters what you think about it.

● RICH PELLEY



UPPERS As I said, the biggest, deepest and best looking Dungeons & Dragons clone to date, including (for once) an effective combat option and the joys of auto-mapping. It even feels quite realistic and it's dangerously easy to become totally absorbed.



DOWNERS The sound/animation complaint seems inevitable for a game of this type so here it is. The sound is crap and the animation is a bit shabby as well.

THE BOTTOM LINE

The Dungeons & Dragons RPG still had room for improvement after *Beholder 2*, and this is it. (Almost) everything you could possibly want from an RPG is here - except for some originality.

87 PERCENT



Gaining experience does not increase your characters' levels - they have to be trained at the training grounds. Skills like map-making, or the ability to sense danger or secret passages, have to be bought or found, not here, but from some of the characters you meet.



Buy food, listen for rumours and hear handy tips at the taverns. The barman is likely to be more helpful if you buy a drink or two - but watch out you don't get all your party drunk!



Only spell-casting characters need to bother to enter the guilds - but they'll need to become members before they can go in and start learning spells. Why not go and talk to that nice-looking fellow outside the Tavern?



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DYNA BLASTER

(Ubi Soft)

Stephen Jordan of London can now count us in addition to his four *Dyna Blasting* chums, as he's very decently come up with a list of codes:

2-5 - ROVEWTPC
3-1 - MXVCLSAH
3-6 - MXCCLIZY
4-2 - ROCEGMPU
4-7 - ROOCLWEL
5-1 - ROLCLSEW
6-1 - ROFVWBNL
6-7 - MXREPVMN
7-3 - MAREWGKP
7-7 - MXREVQNM

8-2 - MXAEPMYH
8-6 - MAHEGSLN



Multi-player fun beyond the dreams of the most fun-loving of people in *Dyna Blaster*

DEFLEKTOR

(Prism)

Adrian Pannett from Shrewsbury thought he'd remind us, to coincide with the game's budget resurrection, that the '+' and '-' keys can be used to skip backwards and forwards through levels.



Deflect stuff in the most deflecting sort of way in *Deflektor*. And what about that *Sensible Soccer* for a great game?

EPIC

(Ocean)

First among a pioneering handful of *Epic* players who lived to tell the tale were Jason O'Keefe and Tim Moggeridge from Dorchester, who've compiled a blow-by-blow account of their travels for the benefit of those who might be struggling. (Oh, and thanks to Iain Brown of Farnham for the codes.)

MISSION 1 - Minefield
Shoot the mines by zooming up to them and using your lasers. You need to get 100% while making your way to the planet. If you get through the minefield before reaching 100%, turn around and shoot some more. One Rexxon ship will need destroying. When you hit 100%, head for the planet.

MISSION 1 - Tracking Station
(Code AURIGA)
Fly towards the purple target dot at the top right. This is the generator that's protecting the tracking station. Shoot and destroy this first (both parts) and then go back for the station (the purple dot towards the centre of the map).

MISSION 2 - CPU/Space Ports
(Code CEPHEUS)
Fly towards the centre of the map and find the road system. This is like the spokes of a wheel heading towards the hub. Follow

one of the roads to its end (away from the hub) and destroy one of the large buildings there. Fly back to the hub, following the road, and take the next road to the left. Repeat this until 100% is achieved. There are five spokes but you won't need to complete all of them.

MISSION 2 - Mining Complexes
(Code APUS)
The bulk of the percentage on this mission is achieved by destroying the three MCPs, which are tall, octagonal buildings which



Epic. Nice game, shame about the game.

turn black when destroyed. (Make sure you hit the top bit as well!) To find them, follow the double road which runs around the complex. (Not the monorail.) Also, shoot the low octagonal buildings with white 'flames' above them. And, if you're desperate for the odd 1%, try shooting fighters down.

MISSION 3 - Glory (Code MUSCA)
This is the first *Epic* space battle. To complete this you'll need to shoot down enough enemy ships to get 100%. These are the ones with down-turned wings, blue canopies and orange guidelines. Also look for larger ships (the ones with 'necks') as you'll get more points for these. Try to get in as close as possible. Pressing Help tends to direct you to larger ships. Try to attack waves of enemies, rather than individual ships. To locate them at a distance, look for orange dots (their afterburners).

MISSION 4 - Magma Cannon
(Code PYXIS)
Head for the two black dots near the top of the map. Then press Help to get a bearing (approx 210). Follow this heading, at low altitude, and destroy the cannon. Don't mistake steely mountain tops for the gun, and ignore enemy fighters as time is precious.

MISSION 5 - Galactic Storm
(Code CETUS)

This is the next big battle, and again you must get 100% by shooting lots of enemy spacecraft. Again, go for the big 'uns as time is tight. Follow the same callsign as for the Glory mission.

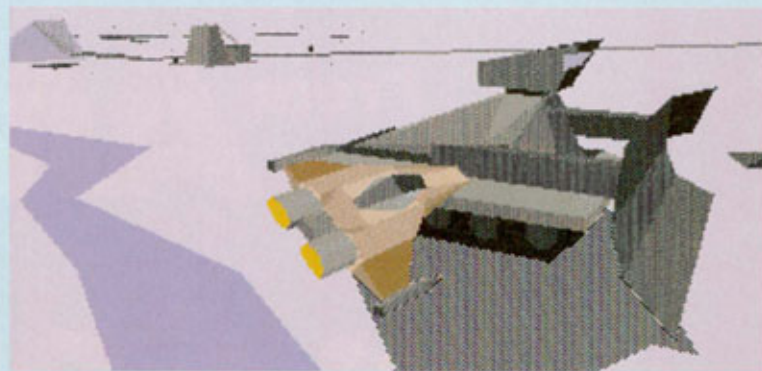
MISSION 6 - Command Centre
(Code FORNAX)
The target is almost straight up the map. Use the Help key for a heading, and look for the purple dot on the radar which is your objective.

MISSION 7 - Mother of all Battles
(Code CAELUM)
This is a lot easier than the other space battles, as there's plenty of time. Tactics should be the same as the others.

MISSION 8 - Command Ship
(Code CORVUS)
Fly to the large purple target that appears on the radar after taking the heading given by pressing Help. Use Photon 1 (self-targeting missiles) to shoot the Ion Vent (little yellow box) above the afterburners. When this is hit, a message will tell you to use the cobalt weapon. Fly away from the mothership to a reasonable distance before firing it, and then run like the blazes.

If you're still having probs, it might be worth remembering that pressing Enter on the keypad will refuel and re-arm your ship.

Stuck on a game? Come on, you can admit it - we won't laugh. Indeed, whether by luck or judgement, you've come to the right place - we're here to help out with all your gameplay probs.



Look, we don't want to keep on about this, but *Epic* isn't really very good. What you want if you're looking for a really good game is *Sensible Soccer*.



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PACIFIC ISLANDS

Empire's *Pacific Islands* on first impressions does look complicated. Indeed, using four on-screen windows to control up to 16 tanks is somewhat daunting. Certainly if you've picked up the game for the first time, you may even find that you're killing your own tanks, and that's before even sighting the enemy! It's therefore important to get used to the feel of the game – don't expect to beat the hell out of the opposition on your first sortie – it takes perseverance. Play the demo scenario, and make sure you

Having trouble with those pesky communist rebels? Big chief-tan Matthew Squires and Empire show you how to go tank-busting in *Pacific Islands*.



At least one of your units should be entirely made up of heavy duty M1 tanks. Put them into the thick of the action first.

follow everything that goes on. Within half an hour, you'll find the control mechanism much easier to handle.

It's good to remember a few general points when you're playing *Pacific Islands*. Ensure that at least one of your units is entirely made up of M1 tanks – they have much more armour than any of your other vehicles. Use them for raiding missions, and keep the powerful TOW missiles on your other vehicles, further away from the action. The TOW missile is your most →



Engine smoke – a great defence against enemy fire. Use your infra red imaging to see through the smoke.



This is the first of the battle islands that lie ahead in the *Pacific Islands* campaign. As you can see the island is split up into five distinct battle zones. Follow the direction of the arrow to reach each different battle. Don't forget that as you complete each battle you'll need to replace lost vehicles and spent ammunition. It all costs money so keep an eye on your budget.

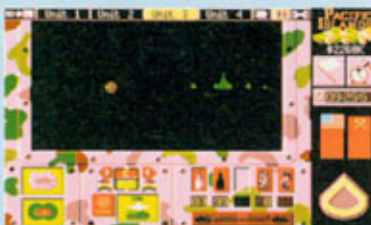
effective weapon with a range of about 4km. It's the only weapon capable of taking out targets like the radar and fuel dump in battle one, so conserve it.

If you find that the opposition are destroying you too easily there are a number of things you can do:

1. Use your **ENGINE SMOKE** to make your units elusive to enemy fire. The soviet vehicles have inferior infra red imaging, and thus will have no firm target to shoot at. There's nothing to prevent you from using engine smoke most of the time, so keep it turned on as much as you want. This may mean that you need to use your own **INFRA RED** imaging system,

particularly if your view is obscured by clouds of engine smoke.

2. Normally the opposition unit which is



Infra-red imaging comes in very useful for picking out those enemy targets, in this case the airfield radar in battle one.

firing at you will be marked on the map display, so as soon as you're receiving incoming fire, try to identify where the fire is coming from. Once you've been spotted it's far more effective to destroy the opponent than to slam your tanks into reverse gear and run away.

3. Make good use of the jungle, particularly the tree line – move inside it if you can. By moving your vehicles just inside the areas of jungle on the map displays, you'll be able to survey the battlefield while receiving 'terrain protection'. With camouflage the enemy won't be able to spot you against the tree line.

4. Take care to note down the aims of your forthcoming battle. Then work out a strategy before you engage in battle.

It would be pointless to show you how to win every battle; and every island – after all there'd be nothing left for you to do in the game. So, to give you an idea of the sort of tactics you must employ to win an island, here are battle tips to win the first island only.

The battle areas on the first island of Aloha are shown on page 53. Note that it's advisable to go straight south after battle two, into battle four, and then on to battle three. For this reason we'll tackle them in that order.

BATTLE ONE

The first battle of the first island serves as some kind of training ground. Here the basic elements of the campaign are introduced, so don't panic!

Your aim in this battle is to knock out two helicopters (H) stationed on the runway at the centre of the map, destroy a radar installation (D) at the north east end of the runway, and blow up a fuel dump (E) to the southeast of the runway. You start in the north (A), which is a road leading due south over a river to the runway. Don't take this route as the bridge is heavily mined, and there are quite a few enemy units stationed nearby.

It's wise to manoeuvre a couple of your units (you can leave two behind) on a broad sweep to the west so that you approach the runway from a westerly direction. Skirt the jungle to the south of the runway, keeping your eye out for any enemy units which might engage you. You'll certainly encounter some resistance from groups at (X), (Y) and (Z) as well as a few others. Destroy the helicopters when you get within range. You may need

more than one direct hit to destroy them.

When you get within range of the radar station at (D), you'll have to land quite a few missiles just above its base to destroy it. Now head for the fuel dump,

keeping your eye out for units to the east and a possible rogue unit emerging from the forest to the west of the dump. There are four fuel tanks to be destroyed, and each will need a few missiles to blow them

up. When you have achieved these three objectives, you'll have won the scenario. Remember that there are many other ways to achieve your aims, so this is just one possible strategy.

You come across plenty of enemy units around the airfield. Take them out with M1s. Here, our boys turn a BTR-60 into a good barbecue.



Yes folks, you can rely on old tank buster Squires for a good hit. Just watch that radar station go up on the other end of a TOW missile!



BATTLE TWO

The first mission over with, head south to reach the next war zone, but don't forget to replace any vehicles which you've lost. If you do wish to repair any damage, then remember that all repairs not only cost money, but take time. It's important that you don't lose too much time early on in this island, because that will give the

opposition more time to regroup.

There are two major aims in this battle: First you must knock out a factory which is manufacturing tanks (Soviet T72s) in the village marked (B). Secondly you must locate and destroy the radar station at position (E).

By the time you reach the tank factory, there'll be quite a few newly made T72s

on the supply route to village (C), so destroyed these too.

Split your forces into two groups, with one set swinging to the west via the

treeline so as to make a northerly approach to village (B). The other group should skirt the tree line to the east of the main road south, making a route towards the radar station at (E).

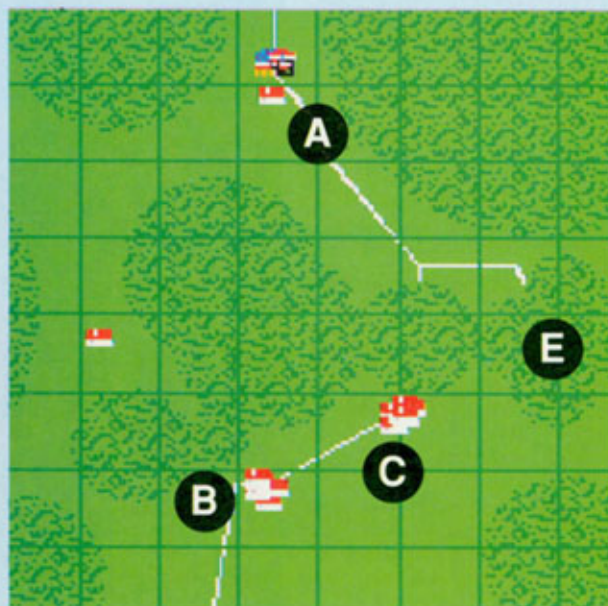
On reaching the tree line north of village (B), stop and try to spot the tank factory – it's the large building to the south of the village. It will take quite a few missiles to destroy it, and beware of defensive fire while you're doing this.

It's best to take out any obvious defensive units before you start. It will then be a lot easier to pick off any remaining units en route to village (C).

At the same time don't forget your units which you sent heading towards the radar station. It's best to approach from the north. That way you'll have no problem spotting your target in the forest clearing and thus achieving all of your mission objectives. Hurrah!



The tank factory is that building with the small tower. One direct hit with a TOW missile is enough to put an end to the rebels' tank building.



BATTLE FOUR

At the end of the second battle area you have a choice of moving east or south. If you look at the main island map, you'll see that there's an important communications area to the south west of the island, so you'd be best to proceed to battle area four. The longer this communications area remains intact, the more difficult the



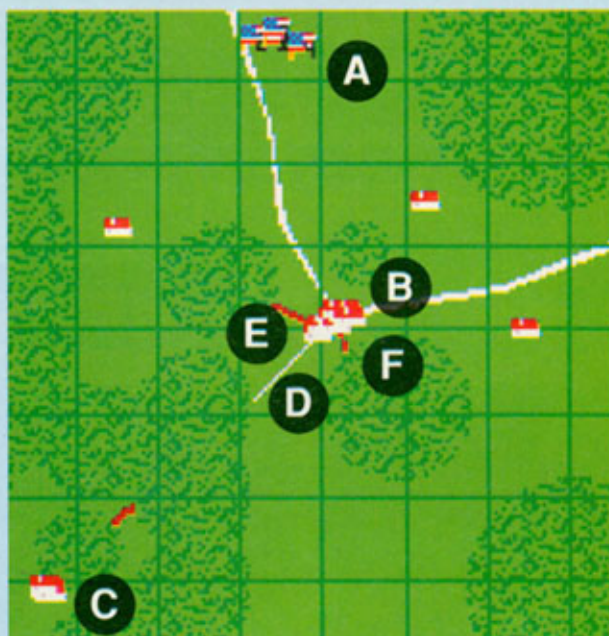
That white thing's the satellite dish! You'll need a direct TOW hit, to knock it out.

opposition are going to be to beat.

There are two major aims in this scenario. You must try and destroy the satellite station to the south-west at (C) as well as defending the village (B) from enemy attack.

You'll be able to destroy the satellite station with one unit, and use your remaining three to defend the village. Take one unit to the south-west by the route shown, and make a very careful approach to the satellite station on the tree line of the forests to the north. The satellite station is surrounded by other communications facilities, so you'll have to position yourself carefully to get a good attack position at the satellite.

Priority number two is to



defend village (B) from enemy attack. Use the road to make the best possible time in getting your other units down there. Always put your units in column formation on the road – they'll then reach their top speed. There will be attacks from the forest at positions (D), (E) and (F), so manoeuvre your forces accordingly. You could hide your most vulnerable unit in the tree line, to the north-east of the village, thereby avoiding any trouble. Keep your eyes peeled for surprise attacks – use the viewing screen in 'quadrant mode' at all times.

If you manage to destroy the satellite without any enemy vehicles reaching the village then you'll have won. Only two more to go.

BATTLE THREE

From the fourth battle area you can now retrace your steps over area two, and approach battle area three from the west. This area is dominated by a large town (B) at the centre of the map. The enemy are



Try to knock out the enemy without too much damage to the town's buildings.

using this town as a hiding place for their vehicles, which you must locate and destroy. You must also locate and blow up a communications aerial at position (C).

Send one unit north-east to destroy the communications aerial. If you're reasonably stealthy, it will be quite a simple task. Your problem is how to attack the village without too much collateral damage. A direct route straight down the main street is a bad move, and will probably lead to heavy damage and losses for Team Pacific. It's better to get into an overseeing position in a suitable treeline, at position (F) for example, which



overlooks the town. Here you can make a firm reconnaissance. You'll then have two options. Either spot the most likely hiding place in the town for the enemy vehicles, or approach from the north, hoping to let the defensive response guide you to where the enemy are located. If you choose the first option, then keep your eyes peeled for an enemy installation in the town. If you choose the second, keep a close view of the action – the town is heavily armed.

Once you've destroyed the opposition vehicles and the aerial, you'll be able to attack the last battle area on the island.

BATTLE FIVE

This is the most complicated battle on the first island, so you'll have to have your wits about you, but you should be getting the hang of things by now.

There are a number of objectives. First of all, you must go down to position (D) to support a landing party of friendly tanks, and then escort them up north to the village (B). You must also defend the village from enemy attack, as well as preventing a break-out of enemy forces by the road to the east.

You may enter this area either by the north or the east, and in this case we've assumed that you've come from the north. You'll have to split up all of your units at the start. From your start position you'll be able to pick off two enemy tanks defending the bridge to the east of the village (B). Send one unit off to the east so that it sits in the tree line at position (E), ensuring that no enemy units break out to the east. In fact it's a good idea to equip this unit

with long range TOW missiles. You'll probably need two units to defend the village, and send them south to sit in the tree lines at (F) and (G) overseeing any attacks which might occur.

It's crucial that you get one unit down to rescue and support the landing party at (D). Make sure that it's a unit with four M1 tanks, because the action might be a bit on the heavy side! To ensure the greatest possible speed use the roads as much as possible.

On your way you may wish to take out the radar station at position (C) and you'll be sure to receive oncoming fire from defending units. Whatever your situation, remember to keep a watch on the village (B) with your other two units in case of enemy attack. Once you've reached

the allied landing position, you'll find enemy units at (H) and (I), holding back the attempted landing. The allied troops

will only start moving north when they're satisfied that you've removed this threat. On destroying the enemy at this point,

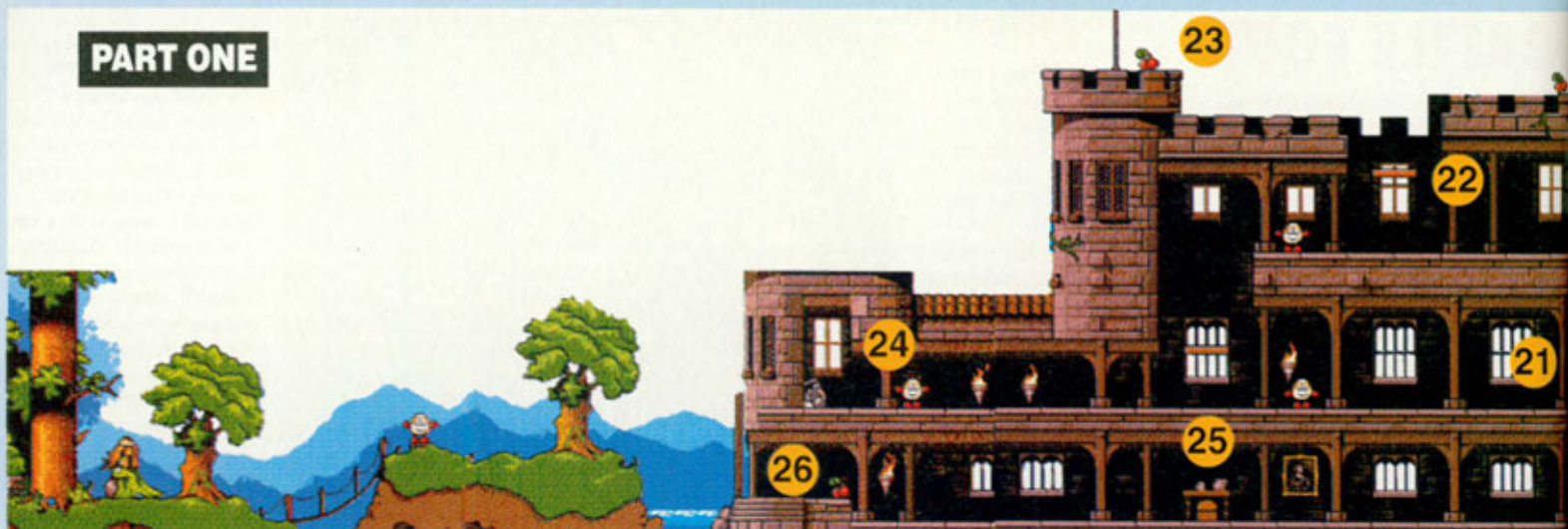
they'll start their move northwards to the village, virtually retracing your trip southwards. To ensure that, you must look out for any enemy sniping attacks from the east or west.

On the way north you'll encounter enemy fire from units at (J) and (K). The convoy will eventually join up with the road north to reach the village. Be prepared for last minute attacks from the forests to the east and west of this road – all three units to the south of the village will have to keep their eyes peeled.

If you succeed in this then you'll have captured the first island, and that's just a taste of the entire Pacific Island campaign. ●



PART ONE



DIZZY: PRINCE OF THE YOLKFOLK

Let's hear it for excellent budget games. And let's hear it for Roland Corbert, who sent us this hard-boiled solution.

Roland has wasted little time in licking this, the most exciting component of the rather excellent *Dizzy's Excellent Adventures* compilation. Even if you've never actually played the game it makes pretty fascinating reading.

1. First get the leaves, match and bucket of water. Drop the leaves next to the door. Drop the match onto the leaves. The door will start to burn. Drop the bucket of water by the door to put out the fire. The door will disappear, allowing you to escape. Collect the star for a bonus.
2. Walk left onto the next screen and

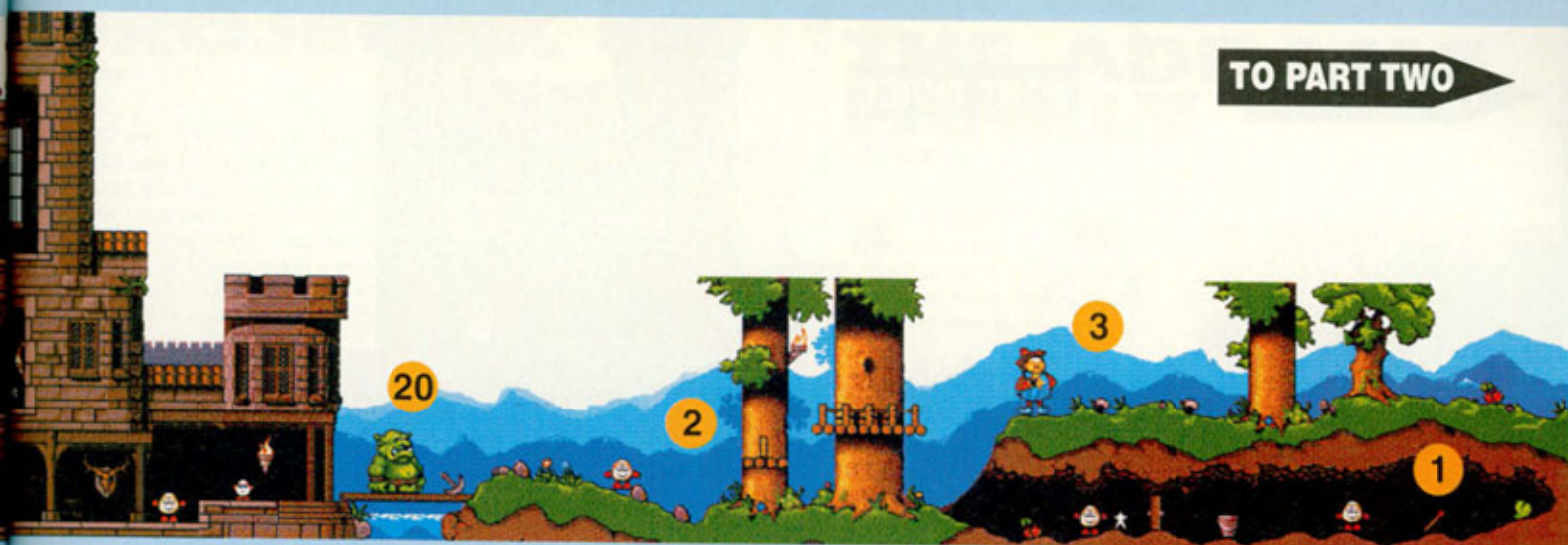


TO PART ONE

PART TWO



TO PART TWO



pick up the cherry. Jump up the tree and pick up the coin. Keep walking left and pick up the heavy pickaxe in front of the Green Troll. It's useless trying to get past the troll at the moment.

3. Walk right onto the next screen. Jump up the trees and over by the man who's scratching his chin. Press fire and read the speech. The man will give you a magic carpet. You don't need this. Walk right and pick up the cherry.

4. Continue right onto the screen with the lion. Pick up the small cage. Go over to the lion. Press fire for a speech. Carry on right. Jump onto the clouds. Collect the coin and Acme bridge-building kit. Jump off the clouds.

5. Use the pickaxe to bash through the rock at the bottom of the hill - this gives access to a secret cave. Pick up the cherry. Enter the secret cave and pick up the cherries and other bonuses.

6. A diagonal jump right off the top platform is needed to pick up the gold nugget and cherry which can be seen from the Top Of The Hill screen. Go down and leave the secret cave.

7. Walk right and collect the star. Make sure you have the bridge-building kit, the small cage and the gold nugget before you get onto the boat. Keep walking right with the boat until you see the ferry-man. Jump off the boat. Walk into the ferry-man and he'll take the gold nugget as payment for your crossing. Look behind the ghetto blaster and you'll find a cherry.

8. Walk right onto the Enchanted Forest screen. Drop the small cage in front of the yellow fluffie. Collect the gold coin off the tree.

9. Jump across the platforms until you reach the one on the furthest left. Push up with the joystick to go higher up the tree into the Enchanted Treetops.

10. Jump up to the platform where the big gap is between the trees. You can't jump this so drop the bridge building kit to form a safe path across the trees. Walk across the bridge and keep walking right until reaching the screen, Narrow Ledge.

11. You'll need to do some tricky jumps across the clouds. Collect the coin off the cloud and jump across to the castle tower. (VERY tricky!)

12. Drop down into the castle tower. Pick up the golden harp. You can't walk through the green bush. Jump back on the lift which is going up. Do a diagonal jump right when the lift is at the top and you'll exit the tower.

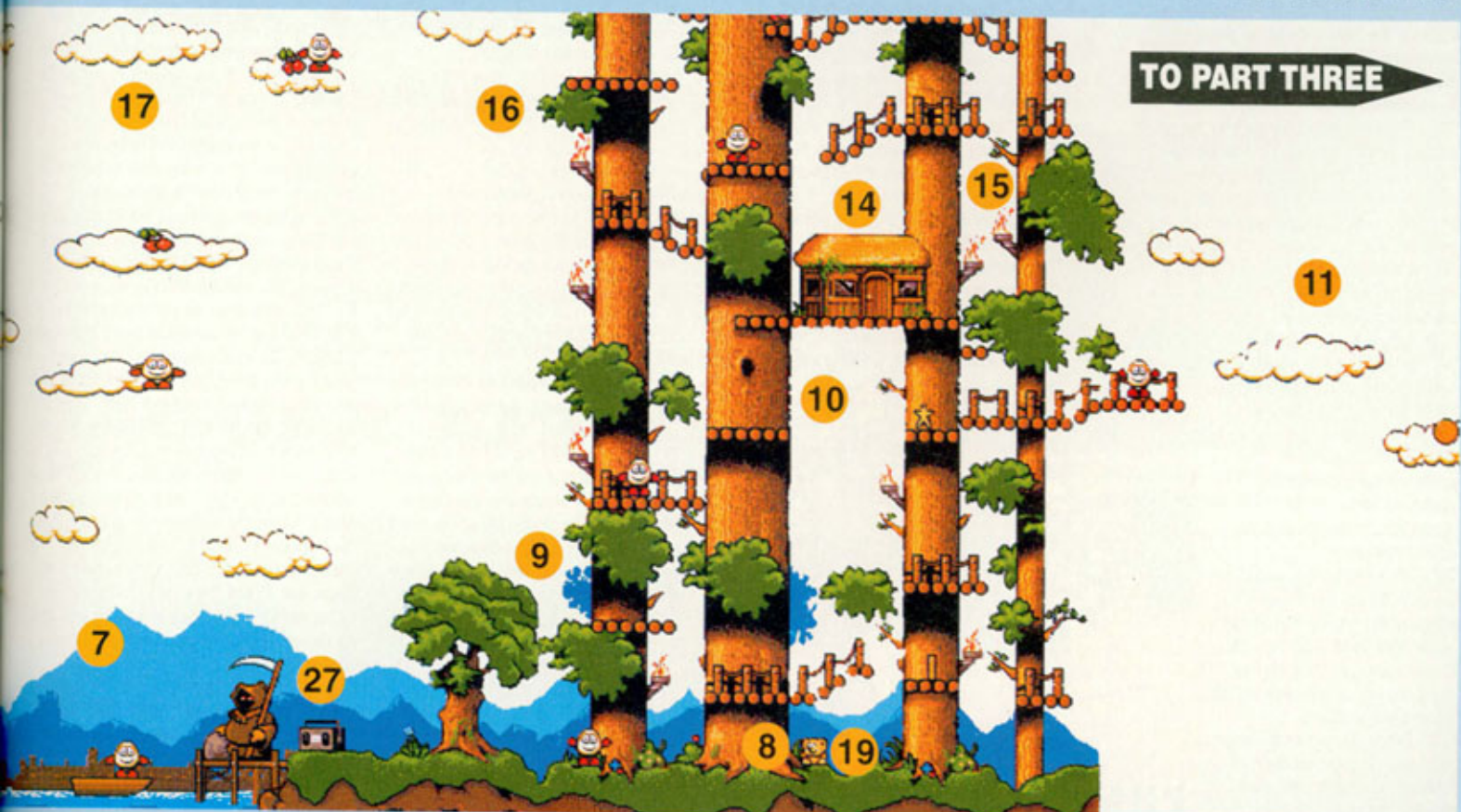
13. Drop down the right wall of the tower. Collect the coin at the bottom of the drop. You can't get the tweezers and the coin which you can see at the top right of the screen but you will be able to get them later.

14. Jump across the gap in the tower and walk left. Jump back across the clouds into the Enchanted Treetops. Jump up to the house in the tree. Press fire by the door to find a hidden cherry.

15. From the platform with the house on do a diagonal jump left onto the platform higher up the tree. From this platform do a diagonal jump right to land on a platform in the uppermost branches. Jump right onto the other platforms and keep going right until you reach the far right platform. You'll need to go to the end of the platform so that Dizzy's in the same position as the little platform above him. Push up on the joystick and Dizzy should rise onto the higher platform. If not, readjust him and try again.

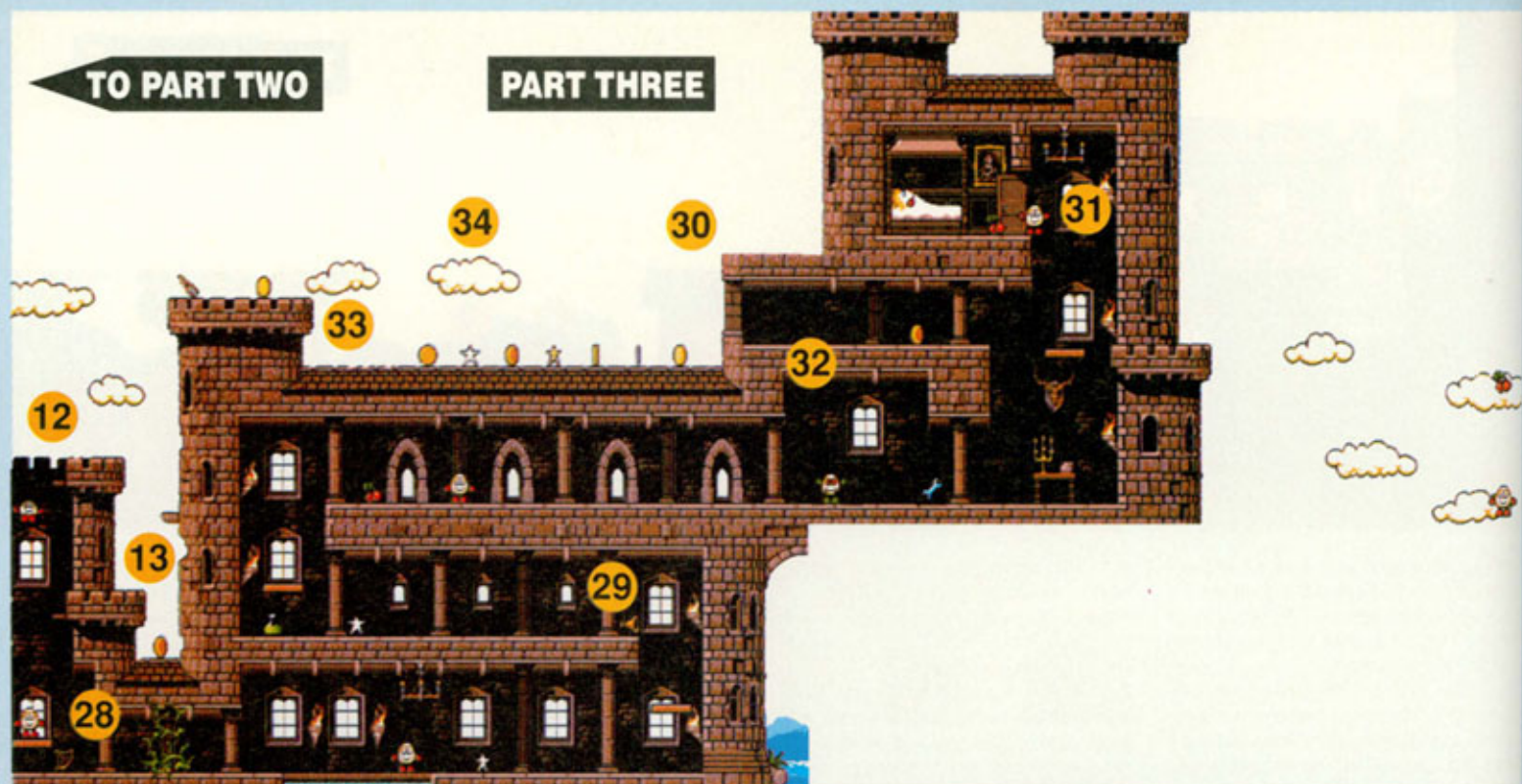
16. Do a diagonal jump left. Walk along the platform and collect the cherry. Do another diagonal jump left across the gap to the top far left platform. Stand on the far

TO PART THREE



TO PART TWO

PART THREE



left of the platform, almost falling off. Do a diagonal jump left onto the clouds.

17. Collect the cherry and keep going left across the clouds. Be careful not to fall. If you do, try to collect the cherry off the fluffy cloud. If you manage not to fall you must go down to collect the cherry after you've been to Heaven. If you fall off the fluffy cloud you'll fall in the river Styx.

18. If you didn't manage to get across the clouds to Heaven, try again. When you get there, talk to Saint Peter by pressing the fire button. Give him the golden harp. Pick up the holy cheese he gives you in exchange. Jump right and get off the clouds to go back down to the Enchanted Forest.

19. Drop the holy cheese into the small cage in front of the fluffle. The fluffle will run into the cage to get the cheese and stay there. Pick up the cherry from where the fluffle was, and pick up the the caged fluffle.

20. Keep going left until you come to the caged troll again. Drop the caged fluffle onto the drawbridge in front of the troll. The cage will smash open and the fluffle will frighten the troll away. Walk left and collect the 1-Up (extra life). Walk along to the left and collect the cherry.

21. Jump onto the lift. The jump right and collect the outboard motor. Jump left across the gap and collect the star.

22. Walk left to the next lift. Jump onto the lift. When it reaches the top do a diagonal jump right. Walk right into the castle ramparts. Pick up the rusty old key. Walk back to the lift and jump onto it.

23. When it reaches the top jump left onto the castle roof. Collect the cherry from the flagless flagpole.

24. Walk right and jump across where the lift is. Collect the other cherry and then walk back left past both the lifts. Walk left and collect the gold coin. Go left to find the drawbridge mechanism which is stuck and can't be freed yet.

25. Walk back to the right. Drop down past the first lift on the Stairs and Landing screen. Walk left at the bottom of the lift. There's some tasty bread under the table. Leave it there — you don't need it.

26. Walk left to the castle drawbridge and collect the cherry. Now you need to go back right, all the way to the ferry-man.

27. When you reach him press fire. He will say how slow his boat is, and how he wishes it went faster. Drop the outboard motor for him. He will give you his scythe in return, which you should pick up. Now go right, across the clouds again into the castle tower.

28. Enter the tree and drop the scythe by the green prickly tree, which will be chopped down.

29. Collect the cherry. Walk right and collect the star. Jump onto the lift and jump left when it reaches the top. Collect the brass bugle. Carry on walking left —

you don't need the bottle of poison. Jump onto the lift. When it reaches the top do a diagonal jump right.

30. Collect the cherry. Keep on walking right. Walk onto the Double Trouble screen. Don't pick up the spanner at the moment or you'll fall into a pool of water and drown.

31. Walk right and jump onto the lift.

When the lift reaches the top do a diagonal jump left and you'll land on a ledge by a locked door in a deserted tower. Drop the rusty key by the door, which will open. Collect the cherry. You won't be able to wake up Daisy.

32. Exit the room and get back onto the lift. When the lift is about halfway up, jump onto the platform where the gold coin is and pick it up.

33. Walk left and the evil Dizzy doppelganger will be walking in the opposite direction to you at the bottom of the screen. Keep walking left onto the top of the roof where there are lots of stars and gold coins and collect them all. Then walk left onto the next screen and jump left onto the tower. Collect the coin and also the tweezers.

34. Move back to the middle of the tower. Jump up to land on a cloud. Jump left onto the next cloud, right onto a third cloud and get the cherry. Fall off the cloud onto the castle. Exit the castle. You now need to walk right, to the man who offered you the magic carpet. Watch out, because the boat at the River Styx goes faster now.

On the way, drop the tweezers by the lion to remove the thorn from his foot. Pick up the thorn. Walk

left until you come to the man who offered you the magic carpet. Give him the brass bugle, in return for which he'll give you a joke book. Go back right to the castle where the doppelganger is. When you come to the room where he is, drop the thorn under the torch by the wall. Walk right and get onto the lift. When this is about halfway up, jump left onto the ledge. Keep walking left. When you see the evil Dizzy, keep walking left until he kills himself on the thorn.

Drop down by the lift and walk back left. It's now safe to pick up the blue spanner. After you've done this you'll find the last cherry. If you haven't found all 20 cherries by now you must have missed some, so go back and look for them.

Leave the castle and keep walking left until you come to the rear entrance of the other castle. On the Stairs and Landing screen, get onto the lift and jump left. Keep walking left. When you come to the drawbridge mechanism, drop the spanner and the drawbridge will lower. Find your way down to the drawbridge. Keep walking left over it and into the castle gardens. Go to the crying princess and give her the joke book. In return she'll give you a flag. Take it and walk right, back to the castle. Go back to the lift on the same level as the drawbridge mechanism and jump onto it. When it reaches the top do a diagonal jump right. Get onto the next lift and go up to the flagpole. Drop the flag by the flagpole to raise it. The bugler will appear on the roof. Go to the bugler and press fire. Press fire until the king returns. Go to the king and keep pressing fire until he raises his sword aloft and says, "Arise Sir Dizzy, Prince of the Yolkfolk."

All that remains now is to go right, back to the evil Dizzy's castle, and wake Daisy up. Do this by pressing fire. When she's standing up, go over to her and press fire. As long as you've got all 20 cherries, you'll see the end sequence. ●



PRINCE of the YOLKFOLK

Young Dizzy — an all round good egg. (You're fried. — Ed)

PROJECT X

(Team 17)

A cheat? Well, more of a 'hidden feature', really. It's been spotted by Paul Sheriffs of Northwood, who says that if you fly into the first end-of-level baddie when it opens up, avoiding its fire and being careful not to touch it, you'll be presented with a version of *Space Invaders*. Complete one wave of this and you'll be given three extra lives and thrown back into the fray.

Project X. Love it or loathe it, you just can't beat it. Literally.



BRIDES OF DRACULA

(Gonzo Games)

Here's a cheat from Kirk Dormer of Transylvania. (Hemel Hempstead, actually. - Ed) When you're Dracula, go right from the first screen and turn the first two women into vampires, taking them back to their coffins. Then return to that screen again, walk between the lift and the second table and crouch down just past the skulls on the floor. A vampire should then appear ready to be put into her coffin. Do this again and again to get all eleven



Is it my imagination, or is that Darryl Hannah in the middle of the screen there?

vampires, and then polish of Helsing before he knows what's hit him.

TITUS THE FOX

(Titus)

We missed out three level codes in AP14. David Bishop from Washington fills in the gaps:

- 9) HOME OF THE PHARAOHS - 6390
- 13) A PIP DREAM - 9813
- 15) JUST MARRIED - 2045



Titus the Fox? What a game! Why haven't you bought it yet? (This caption suggested by M Ramshaw from Bath.)

JAGUAR XJ220

(Core Design)

Having problems? Andrew Brown of Bordon has the following slightly dodgy-sounding advice: when you're told to start your engine, press fire. Then when the starter says "Go", press P to pause the game and then P again to restart it. You'll finish the race instantly with the fastest lap time.



Neither snow nor rain, nor dark, nor gloom of night, shall stay these Jaguars... (Er, quite. - Ed)

THE ADDAMS FAMILY

(Ocean)

As currently seems to be the trend, this one contains lots of console-style 'hidden features' rather than a simple, boring cheat mode. (Although it might have one of those too - write in if you know it.)

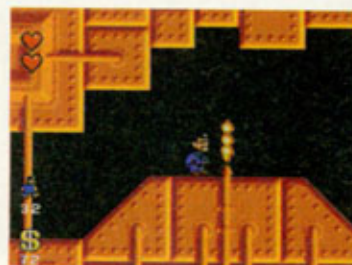
To start off, here's Phil Hanson from Darrington with a 'unique' approach to tackling the Torture Level: Jump to the top of the first door you come to, enter, walk left to the front of the next door, stop, jump up, walk around the edge and drop down to the bottom. You'll be rewarded with bonus points down both sides of the room, plus a 1-up and two hearts. If you then jump back up in front of the doors, go back through and re-enter the original door you can repeat the process as many times as you like, getting millions of points and lives.

Then, how about a tip that loads of people spotted, among them Peter Beal of Leeds:

When you die and go onto the Continue screen, go left and you'll appear in a room with four extra lives. Collect these and choose continue and you'll have a total of nine!

He continues:

Then, when you appear back in the mansion, go to the bottom left-hand corner under the stairs and push 'up'.



Is it my imagination, or is that Darryl Hannah in a dark wig? (No - Ed.)

This will take you to a bonus room with five doors you can go through to collect various goodies. If you get the shoes from the room on the far right you'll be able to use them to get the fez copter from the room next door and then use that to fly to the top of the middle room and get some extra lives from through the door.

And just to show that he's not a man to do things by halves, Peter's also come up with this cracking little set of codes:

- L1191 - extra energy
- 61H1C - rescue Pugsly
- B&198 - rescue Granny
- B?KKV - rescue Fester
- BLS1T - rescue Wednesday

MISTER & MISSIS

(AP Disk 14)

Nigel Parker (aged 27) of Basingstoke rather enjoyed playing this one, and as a token of his appreciation he's let us have the level codes:

- 0) Training Level - LUDWIG
- 1) Woodland - WOODLAND
- 2) Tower - DSCH
- 3) Factory - BABAYAGA
- 4) Desert - GLOBULE
- 5) Cavern - QUIXOTE
- 6) Sewer - THE MOJO
- 7) Dungeon - CLANGERS



Is it my imagination... (Snip! Sorry, we let the new production editor write the captions. - Ed)

(COUGH)

Got a tip? Bursting to tell somebody about it? Well how about sending it to us? The advantage of this approach would be that if we printed it, and it was really, exceptionally good, we'd send you one or two terrific games in return. Not the sort of deal you can turn your nose up at, eh? The address is Complete Control, AMIGA POWER, 30 Monmouth Street, Bath BA1 2BW.



PERPLEXED?

Then you need...

THE LAST RESORT

with Jonathan Davies



Disconnect those electrodes from your ears! There's an easier way out, in the unlikely form of Doctor Jonathan Davies...

Reckon you've got game trouble? How do you reckon I feel, with the burden of the world's Amiga-related problems upon my shoulders? In fact, I'll just put them down a minute. (Sound of thousands of envelopes cascading to the floor.) Crikey, better make a start, eh? And while I'm doing that, if you're stuck in a game and don't know where to turn, send me the details and I'll see what I can do.

NEW ZEALAND STORY

Q "On round 2-2, I keep running out of air in the water by the kiwi friend. Could you tell me the places with warp zones?"
Louise Knivett, Chelmsford

A I can, actually. When you get the first green arrow pointing up, fire at the point where the two nasties appear from. Then use the ship.

HARLEQUIN

Q "I've completed 89% and collected three of the four heart pieces, but I can't get any further. I can't find Cutesy World, and I'm sure I've missed a switch. Are there any on Beating the Drum or the Music Book level?"

A Not as far as I know. To get to Cutesy World, go through The Clock Tower, A Flight of Fancy, The Jigsaw Puzzle, A Walk Across the Rooftops and TV Wonderland and then find the Virtual TV, where the picture should have changed. Jump into it and you're there.

MAGICLAND DIZZY

Q "How do you get the sword from Weird Henge? And how do you get past the ghosts in the swamp?"
Nina Morris

A The ghosts are easy – just make sure you're carrying the powerpill, which will make the ghosts flash allowing them to be killed. The sword is trickier. You need to make your way across the clouds from the tree and drop down onto it. (Well, next to it.)

THE SECRET OF MONKEY ISLAND

Q "When I buy the map from the citizen, it turns out to be dancing lessons. What use are they? Is it possible to free the prisoner?"

A You'll need to use the mugs from the bar and the grog from the kitchen to free the prisoner – juggle the grog between the mugs as you carry it. And, just keep the map safe.

Q "How can I get through the locked hatch near the animal cages on LeChuck's Ship? And do I need to distract the pirate captain to get the key on the wall?"

C S Dodd, Reading

A Use the key from LeChuck's cabin, which is obtained with the compass.

Q "How do you get the oars out of the canyon? I've already tied the rope around the tree and lowered myself to the

small ledge."

Darren Barker, Malvern Wells

A You need two ropes – you'll find a second one on the corpse in the pond.

Q "How do you get killed? I only seem to be able to manage it by staying in the water for ten minutes."

A Don't be so ridiculous.

LOOSE ENDS

That's all I seem to be able to manage this month. Slightly pathetic, isn't it? Never mind, run your eyes down the problems that follow and let me know if you can shed some light on any. I'd be jolly grateful.

Q "In LEGEND, I'm unable to get the fourth ornate key. I'm in the room with three pillars, damage runes and a lever which I can't get to. This is on Level 2 of Treiadwyl dungeon."

G O'Donnell, Preston

Q "We can't find the stone jewel in EYE OF THE BEHOLDER. And while you're at it, what are the four orbs of power for?"

Phil and Chris, Stafford

Q "I'm stuck in a dungeon called Double or Quits in ABANDONED LANDS. Can anyone help?"

G O'Donnell, Preston

Q "I've been to every level of CORPORATION and I'm sure I've explored them all thoroughly. But I still can't find the embryo. Where can I find it?"

Peter Dunn, Swindon

Q "I'm stuck in room four of FUTURE WARS, where the roof comes down on your head. I've found the code on the typewriter, and I've also found the keypad, but whenever I try to type the code I'm only able to type one number at a time."

Ben Roberts, Barnstaple

Q "I'm stuck in EYE OF THE BEHOLDER II, in a room with nine pressure pads on the floor and a door on the far wall. Next to the door is a sign saying 'You must leave many things behind'. No matter what I put on the pads, the door won't open. Plus, I've opened a door with a Darkmoon key only to find another door that needs a Darkmoon key, but I can't find another key."

Jason Watson, Hinckley

Q "Where is the bell with the metal crank on it in COLONEL'S BEQUEST, and what do I do to get the crank?"

Thomas Stensas, Norway

Q "Is there a cheat for MAGIC LAND DIZZY or LITTLE PUFF?"

Joanne Sutton, Luton

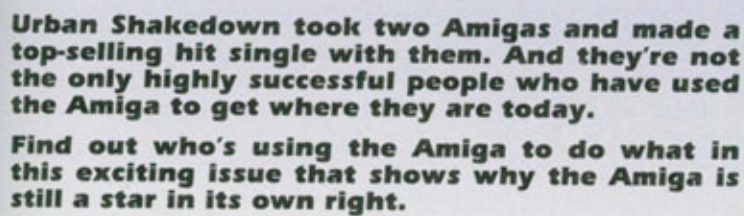
Had a good think, then? If you're able to clear up any of the mysteries outlined above there are some readers who'd be very glad to hear from you, so please write in. And if you're a bit stuck yourself, let me know what the problem is and I'll try to sort something out. No promises, but you never know. Jot down your question/answer and send it to me at:

The Last Resort, AMIGA POWER, 30 Monmouth Street, Bath BA1 2BW
And don't forget to mark your envelope Questions or Answers

CASES CLOSED

Oops. No space! Next month, eh? ●

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Just over a year after we launched our Win A Job At Bullfrog competition, we finally gathered the best entries together, stuffed them under Peter Molyneux's nose, and said 'judge that lot mate'.



RE-INVADING SPACE

**BULLFROG
COMPETITION
winners**

It's taken us a little while to get to grips with the Win A Job At Bullfrog competition from all the way back in issue two, but now, finally, we've got the results for you. For any of you who weren't with us back then, we asked you, the readers, to write us, AMIGA POWER, a new game on the theme of *Space Invaders*, with the best idea (not necessarily the best-programmed one) getting the offer of a real,

bona fide, permanent Job At Bullfrog. We've already put a couple of the better ones on the cover for you to try out for yourselves, but Peter Molyneux and the Bullfrog boys have been putting all the entries through their paces for us, and on these very pages you'll be able to hear what they thought of the best six entries. First, though, let's take a wibbly trip through time and find out about the game that started the whole damn thing off – *Pac-Man*. (*Space Invaders* – Ed.)

A HISTORY OF SPACE INVADERS

The 55 little green children of Toshihiro Nishikado came bawling and screaming into the world in the spring of 1978, heralding the real dawn of the videogames age. Until then,

there had only really been two arcade games, neither of which really set the world on fire, but *Space Invaders* seized the imagination of the public in a way never seen before or since. The game actually created a national shortage of the 100-yen coin in Japan, and entire arcades turned into wall-to-wall *Space Invaders* houses, as the pachinko games, which had previously been a national obsession, almost disappeared overnight. The seductive heartbeat sound and the relentless onslaught of the impassive but unmistakably malicious invaders made for a level of compulsion which reduced players the world over to hopeless addiction. Looks a bit sad today, of course, which is why we asked you lot to come up with a sequel...

HOW WE CHOSE THE WINNER

After the closing date for the compo passed, we bunged all the entries in the post to the eagerly-waiting-at-the-letterbox Peter Molyneux at Bullfrog. Peter and the boys then gave each game an exhaustive testing, marked it for originality, implementation and sound/music, and took a few notes as they went along, before finally voting amongst themselves on what was their favourite at the end of the day. Presented here are the final six which made Bullfrog's short list, along with the crucial elements which guided the decision-making.





ATTACK OF THE GREEN SMELLY ALIENS FROM PLANET 27b/6

Author: Alex May

You've seen this one yourselves, of course. Presented on the issue 14 coverdisk, this is our fave but we're not the judges, so over to Peter...

"We marked this one 9 for originality, 7 for implementation and 7.5 for music. It takes a really novel approach, none of the other entrants tried the lateral point of view, which changes the whole way you look at the game. It's identifiably derived from *Space Invaders* but very different in play, and while the idea, concept and implementation are all great, we found it a little bit annoying to actually play. It's very clever, but we found ourselves asking – is it really an improvement on the original?"



CHESS INVADERS

Author: Demis Hassapis

Space Invaders meets chess?

"We gave this one 8 for originality, 5 for implementation and 6 for sound. It's a really nice little original concept, with your base plonked in the middle of a chessboard and the chess pieces attacking you from both sides, which obviously means you've got attacks from two directions at once to worry about. The idea of using familiar objects (the chess pieces), instead of trying to come up with something new and maybe not being very good at it, is a clever touch, and the game got quite a few plays even after we'd tested it out. Not as frustrating as *Smelly Aliens*, and generally pretty good."



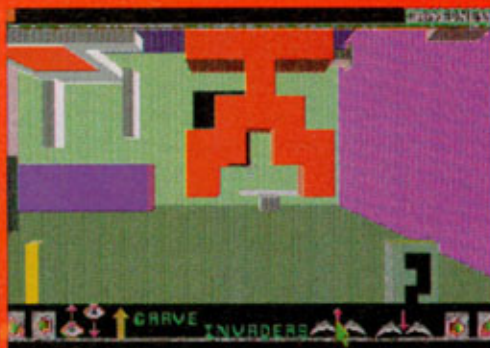
SPACE INVADERS STRIKE BACK

Author: Neil Shelford

Mmm, great titles so far, aren't they? What happened to *Space Invaders II*, anyway?

"This one got 6 for originality, 4 for implementation and 2 for music. It's actually quite a clever mix of *Space Invaders*, *Galaxians*, and, er, another game that I can't remember. You get a ship with a movable shield, which is neat, and a little bat which you can move up and down to bounce the ball off, another nice idea. This is a good attempt, and it would have scored higher if it hadn't been for some of the other entries we saw first, but there you go."

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'Space Invaders, in 3D Construction Kit. We couldn't quite work this one out at all'



'Not so much a sequel as a prequel, this one was sort of *Space Invaders*' simpler older brother.'



'Big sexy graphics and zapping here, but almost nothing to do with *Space Invaders* at all'



DOGS IN SPACE

Author: Paul Douglas

Slight misunderstanding as entrant designs complete clone of original game instead of new sequel shock!

"Originality 2, implementation 7, sound 4. This is very much the standard, obvious approach, with a completely faithful design and original-looking graphics. It's classic *Space Invaders*, a very well done simple version of the game, but that's not really what we were looking for in this competition. Sorry, Paul."



AMIGA INVADERS

Steve Martin

Not the Steve Martin, surely?

"Another straightforward copy approach, which is why it only scored 2 for originality, along with 6 for implementation and 2 for sound. The graphics are nice with good backgrounds, and it's all been speeded up a bit, which makes it harder than the original (none of us were very good at this one). A bit of music would have improved it, but the reason it didn't do so well was simply that it was too much of a classic *Space Invaders*, lacking in innovation."



MR. WOBBLY LEG VS THE INVADERS FROM SPACE

Author: M C Diskett

This one showed up fiendishly sellotaped to issue 10.

"Is that his real name? Anyway, this one didn't score quite so highly (8 for originality, 7 for implementation, 5 for sound), but it was easily the most-played of all the entries in the Bullfrog office. We played it loads, right through to the finish, and it was very popular indeed. The chap obviously thought, 'How can I make *Space Invaders* more tense?', and he's come up with a system where, unlike the original, there was actually a pot of gold at the end of the rainbow, a prize worth having if you kept on playing and got better, namely vastly improved weaponry which you could wipe out entire waves of invaders with at a touch. We felt that this was the crucial thing which improved the game to the point at which it suddenly became the winner."

THE
winner



ENTERTAINMENT ARE SOME OF THE OTHER ENTRIES...



'Some nice touches here in the extra weapons department, but really just *Galaxians*.'



'Once more, a decent enough sapper in its own right, but precious little imagination or new stuff on show.'



'This started out like a good *Phoenix* clone, but lost it a bit after the first round. Not much *Invaders* in there.'

SEE THAT B THAT'S YO

Remember back in issue 12 when w
Ocean, and a lifetime's worth of Ocea
said. We never expected

PARASOL STARS COMPETITION winners



Quite how John Muir of Lanarkshire contorted himself into this shape we're not sure. Excellent use of fluffy slippers and washing up gloves, though.

Nicholas Hall of Sunny Stourbridge has really gone overboard on the special effects. Who needs Hollywood when this sort of thing can be produced at home, eh?

Nice use of oversized trousers and huge braces from Michael Snow of Ghyneid. You've done this sort of thing before, haven't you Michael?



Ah yes. We think you'll agree the eyes have it. The braces and umbrella were a nice try, but sadly Jonathan Crook of Cheshire blew it with the white socks. Nice try, Jon.



Nick Rutherford of West Sussex left us lost for words with this attempt. So, um, that's it.



Cute-tastic! David, Iain and Adrienne Hay of Glasgow sent us this wonderful piccy. The inclusion of a ghost, the rosy cheeks AND a copy of AMIGA POWER were particular high points for us. Bless 'em.



BUB & BOB? U, THAT IS...

Can a fab competition to win a day at software? Dress up like Bub or Bob we you lot to take us seriously...

Louise Elizabeth Stanley of Bucks opted for Bob in dino form for her entry. Very nearly the winner, it's only a shame she couldn't have added some bubbles.

Oliver Windridge of Berks got the eyes and braces right, and even managed to wear rainbow coloured socks. Slightly unoriginal, but an accurate impression all the same.



The South brothers of London have opted for the dumb but lovable look. We particularly liked the parcels and teddy bear.



**THE
winner**

We're speechless. Young Justin Sykes of Surrey is obviously a true artist. Very well done Justin.



Cute faces, a smiling spider, and even a neat sign all made Karen Cetindamar and Simon Gresswell's entry a firm favourite. Pity about the lack of scenery, though.



Steve Richardson's was something of a clever entry. By scanning his face onto his Amiga and adding a Bub-esque body, he produced this little classic. Unfortunately, he looks more like Mario!

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GAME REVIEWS

CONTINUED

THE COOL CROC TWINS

Publisher: Empire (Arcade Masters)

Price: £25.99

Authors: Benoit Varrasse (design & code), Roman Vaidis, Ferdinand Boutard, (graphics), Skinnybone (music), Rik Yapp (SFX)

Release: Out now

The Cool Croc Twins, eh? No, they're not the latest rave duo to emerge from the streets of Brooklyn. Punk and Funk, who certainly look green enough to have emerged from a sewer, have made it onto

litter each area. The object of the game is to light up all three bulbs in each of the squares by hitting them with your croc's head. The level is not completed until every square has all of its bulbs lit up, and what's more you're playing against a time limit.

Graphically there's nothing special, but the colours are bright, cheerful and very arcadey. The sound is passable – a non-annoying tune accompanies the game, and standard arcadey noises come into effect when a croc lights up a bulb or gets frazzled by a critter.

Cool Croc Twins can be played in either one or two player mode. In the two player mode, each croc must light up three bulbs on every square. You and pal race Funk and Punk against each other, each trying to light up every square and finish the level first. Sounds simple you might think. Well that's where you're wrong. In front of some squares are small platforms. You land on these when you bounce off the sides. Funk and Punk must walk round each platform, to bounce off and light up the hidden bulbs. Unfortunately, because your croc is upside down at this point, the controls are reversed and it all gets a little disorientating. Even more confusing is landing on either side of the screen – you must push the joystick left or right to walk up or down.

As if that wasn't enough, there's also a bunch of 'critters' out to stop you. They continually turn the lights in the squares back off, and kill you if you touch them (why don't game characters ever want to be your friend?) and as the game progresses there are also objects blocking the bulbs. These bounce your croc off in a different direction or waste time by spinning him round. Add to that the increased number of enemies as you go through the levels and you've really got your work cut out. I've heard of babes playing hard to get, but this is ridiculous.

And that's it, really. There're no special effects or bonus levels, just sixty levels of more or less the same thing which gets progressively more tiresome as more enemies are sent and more objects block each square.

In terms of controllability it's very awkward, but I suppose you could get used to it if you've got nothing better to do. Playability is limited, but after completing five levels there is a level code available on screen, so at least you don't have to go

So, you haven't had enough yet, then? Not satisfied with all those groovy reviews you've already read? Well here, you insatiable review reader you, are twelve more of the best-written, most attitude laden reviews in the world of Amiga games. In the world full-stop.

back and do all the early levels when you play it again.

The choice of one or two player mode is a definite bonus – it offers good short-term fun in two player mode, but comes nowhere near the multi-player frenzied fun of, say, Ubi Soft's *Dyna Blaster*, and that's where you should look first for simple arcade thrills.

● MATTHEW SQUIRES

THE BOTTOM LINE

Well it's a novel idea for an arcade platformer, but too many levels and not enough variety of gameplay leave you pretty bored pretty quickly.

65 PERCENT

VIKINGS

Publisher: Krisalis

Price: £25.99

Authors: Realism Software

Release: End of August

(Cue serene violin music...) You know, some of my best childhood memories are of sitting with my friends, playing *Risk* – an excellent old boardgame all about good old fashioned world domination.

Now, I'm not saying that *Vikings* is in any way a rip-off of that game, but it does somehow have the same air about it. Perhaps it's the way that, although it's a



Eternally bounding around the platform area of *Cool Croc Twins*, Punk (or is it Funk?) gets just a little dizzy hanging around upside down.

the Amiga in a mad, headbanging, arcade extravaganza marking the debut of Arcade Masters, Empire's new original-arcade-games label.

The background to the game concerns three crocodiles. A babe called Daisy Crocette has fallen for both Funk and Punk. Unable to commit herself to either, she seems to have given up altogether and run off to the local Crockery – I guess that's some sort of feminist refuge for mixed up crocodile babes. Anyway it's now up to Funk and Punk to battle over 60 screens to win her back.

My first impression was 'What the hell's going on?'. Controlling one of the crocs is not initially the easiest of tasks – it takes a bit of getting used to. You use the joystick to walk Punk or Funk around the edges of the screen, then fire to bounce him off against the coloured squares which

INTERNATIONAL

Empire sprints ahead with the first of



The neat intro screens give the girls a chance to ogle tanned male bodies.

Publisher: Empire

Price: £29.99

Authors: Harlequin

Release: Out Now

Arghhh! Just as the dust was clearing after the stampede of footy games, it's time for the Olympics and the inevitable onslaught of athletics games. Lucky for Empire, their *International Sports Challenge* has two things going for it – it's the first one out, and it's got some weird events in it. Sure it's got the usual dose of joystick waggling (in the

swimming and cycling events), but among the six events (okay, so it's not exactly a full Olympic sim) are showjumping, and – yes! – skeet-shooting – always one of my faves on the sports games of yesteryear.

It's possible to play each event individually, but of course these games are all about doing the entire thing, preferably competing against a friend or two. The formula for the whole lot goes something like this – diving, shooting, cycling, swimming and show-jumping are all played as in-between events, with a strategy-





The map may not look too exciting, but it scrolls smoothly, and it's a great game to play – so there!

(eek!) strategy wargame thing, it doesn't look ugly or contain too many statistics. Perhaps it's simply the fact that in both games the objective is to rise up and conquer. Or perhaps I'm just desperate for a reference point.

Before taking part in any domination operations, the number of warlords (for lack of a better word) must be specified. There can be up to eight of these wacky funsters, but don't fret if you don't have eight friends... the computer can take over any number of roles. In fact, it's a good idea to give the computer a couple of characters to control, because although

human players must play the role of responsible lords, the computer can be given control of viking leaders.

Being the lord of the manor, you see, involves building up armies, training peasants, ensuring that farming and harvesting is done wisely, and empire-building goes smoothly. To continually grow takes a lot of coordination, you see, and some pretty beefy armies. Then there's mining to worry about, new fortresses to build, and harbours and boats to

construct. The vikings on the other hand simply want either to steal it or to kill it. Oh for the simple life, eh?

So what *Vikings* basically offers is a *Defender Of The Crown* sort of affair, but without the action sequences. Wow, sounds tedious right? That's what I expected, but unlike so many of the lacklustre wargames out there, *Vikings* has some kind of magical addictive ingredient. I suspect it's because the programmers have used a similar recipe to that used for *Battle Isle* – slick map presentation, simple point-and-click menu system (without too many windows),

intelligent computer players plus the option to compete against friends. Yep, that must be it.

● MARK RAMSHAW

THE BOTTOM LINE

If wargames are your thang, then *Vikings* offers good clean boardgame style fun. It's by no means perfect (the battle sequences might have been more interactive, and building up armies is a bit cumbersome), but for a no frills bit of strategy, *Vikings* is surprisingly effective.

81
PERCENT

AQUAVENTURA

Publisher: Psygnosis

Price: £25.99

Authors: Bill Pullen

Release: Out now

Hyperbole is a strange old concept: the idea of hyping something up to a totally ridiculous degree. Code Masters were one of the earliest exponents in the world of computer games of course, with their famous inlay cards bearing quotes from the managing director – "this is the best game I have ever played", "this game is

totally perfect", "this game can raise the dead" etc.

Psygnosis could well have topped all that here though. According to the *Aquaventura* box, "for four years computer games players have been awaiting this, the release of the decade". Really? I'll just flick through my diaries for the last four years to see exactly what I have been waiting for over the period. Hmm... well I don't seem to have mentioned a nice-looking but repetitive and shallow 3D shoot-'em-up anywhere. Tsch.

Maybe it's Psygnosis displaying some wacky Scouse humour, saving up a year's supply of blah for one of their weakest releases in ages.

That's not to say that *Aquaventura* is totally rotten. No, it's actually quite good fun for the first four or five plays. The graphics are incredibly smooth and the soundtrack is simply beautiful. It's easy to forget the point of the game and just swoop around the 3D landscape as the title tune lulls you into a trance. This soon gets boring though.

Once you've sussed out the radar screen, the confusing gun sights, and the order in which you have to shoot things, the game loses most of its appeal. Enemy craft loiter aimlessly in the firing line till you put them out of their misery, and the end of level guardian can best be destroyed using the sophisticated "hold down →

INTERNATIONAL SPORTS CHALLENGE

based marathon event enveloping them all. This marathon doesn't require a single joystick wobble, instead requiring players to balance rhythm with speed, top-up energy, avoid dehydration, all that kind of stuff. It's a mixture of balancing performance with endurance, with the occasional reaction test (ie when fine-tuning the rhythm) thrown in for good measure. Not rivetting stuff, but it works nicely as an interlude between the shorter, sharper events. Pity about the runner's animation though.

Of the events, the two water ones really let the side down. The diving event is a nice idea, with a novel control system, but it just doesn't work. Graphically it's pretty lame, too. The swimming is just downright

tedious – a wobblefest with the added attraction (?) of needing a good rhythm, and breathing control which must be timed so as not to fill the swimmer's lungs with water. I kept getting the urge to let the little jerk drown.

The wobble concept is used again in the cycling event, but here things actually look exciting (solid 3D vectors are used), and there's no rhythm to worry about. Sometimes the simplest things in life work the best, y'know? Skeet shooting brings hand-eye coordination and reactions into the equation, with some pretty fast skeet flying around the place. Again, it's a fairly simple event, but it works well (particularly when competing with other players – raising that tension

level even higher).

Finally, then, we come to the showjumping – another solid 3D thing. I must confess to hating showjumping on TV, and I've never had the urge to ride a horse in my life. But this is funny AND fun. Guiding a horse's head round the course, trying to find the next fence without crashing into everything else is just a little bit surreal, but it's laughter all the way (smashing straight through all the barriers is a real hoot).

The lack of events is partially compensated for by the game's flexibility, with several variations in each event upping lastability and game time. Empire reckon there are 2000 event variations to try out, and while I doubt you'd want to try

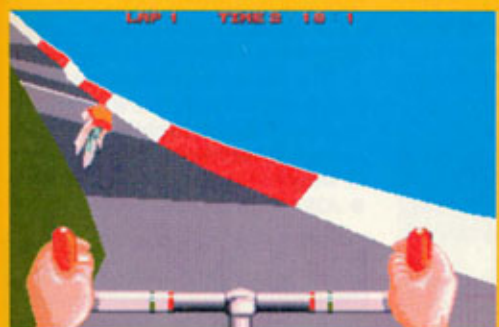
out every single combination, *International Sports Challenge* offers a decent amount of fun for yer money, for a team of players at least. I've got my doubts about its value as a single player game though, and the water events really are tedious. But at least it tries to be a little different, and anyway, I'm a sucker for multi-player games.

● MARK RAMSHAW

THE BOTTOM LINE

A laugh without being too laughable, I'm surprised how much I enjoyed this. Not really recommended as a solo game, otherwise it's good clean fun.

78
PERCENT



Groovy 3D vector graphics add an extra (ahem) dimension to the old joystick waggling style.



If you can't find a beach for that surfing safari, then a bit of skeet shooting is the next best thing.



The craziest 3D sequence ever, the showjumping is actually damn fine fun. Woaaah horsey!



They're weird, they're French, they're stupid and we love 'em to bits. They're...

GOBLIINS

Publisher: Tomahawk via Digital Integration
Price: £25.99
Authors: Koktel Vision
Release: Out Now

Just stop right there. Before I go any further, don't go thinking my finger slipped on the

keyboard while typing the title. Yes, it's supposed to have three 'i's in it. Okay? Right, on with the review.

There's something you should know about *Gobliins*. It's a French game. Now I'm not xenophobic, but it does sometimes make all the difference. It's not exactly one of those old-fashioned, rather crappy but

likeable French games. But then neither is it the new breed which brushes the competition confidently aside in a wave of hype and ballyhoo. Nope, *Gobliins* hovers somewhere between the two. It's not the most ambitious game ever. But it's fun, intriguing, good to look at, and a fine game.

Imagine, if you will, a puzzle game with the visual style of, say, *Monkey Island* (rendered in the usual French pastel-o-vision). A puzzle game of 22 linear levels, where the problems must be solved by three moronic goblins, each using their special

The tenuous intro sequence shows voodoo at work.



abilities. One goblin can use objects he finds lying around, one goblin can punch things, and one goblin can cast spells. Individually, the goblins are pathetic specimens. Working as a team however, (kind of like *The Professionals* plus one, with the player in the role of Cowlie, portrayed by the one and only Gordon Jackson), the goblins can eventually crack the puzzles on a screen and progress to the next (and need I say, harder) level.

It's a simple enough idea, but it's the style and execution of the thing which makes *Gobliins* so endearing. The little goblins (help, somebody save the 'i' key on my keyboard) are animated with style and charm, and the sound effects are spot on. The mock-speech is particularly neat – it's almost possible to believe that it really does make some kind of sense to somebody, somewhere.

Okay that's the credit where it's due. Now it's down time. Downer

YOU CAN'T KEEP A GOOD GOBLIIN DOWN

Casting a spell on something can be a little unpredictable to say the least.

The game is played using the mouse, with this shape-changing cursor.

The object held by the 'object holding' goblin is displayed here. Wild, eh?



The wizard won't let the goblins in to his house. Perhaps a present is needed.

When they're not busy, the goblins goof around, pulling daft faces.

This door looks like it might lead somewhere, but just try getting through.

Fire whenever you can see the thing' technique. As for your own craft, this seems more at risk from invisible energy zapping forces than anything else. It's simply a case of trying to complete the mission before your craft spontaneously combusts before your eyes.

Complete the level and, a few graphic interludes later, your craft is whizzing down a tunnel, trying not to crash into either walls or enemies. Survive this and you are plonked back on the outside, same scenario, only this time you have two solar panels to destroy. And so on. And so on. And so on. Sigh. What a shame that such neat sound and graphics were wasted on what amounts to not very much of a game. So little to do, so little reason to keep doing it. 'Scuse me while I slip into a coma...

If you bought last month's AMIGA POWER you'll have a demo of the first level of this game. Since every level is so

similar (tunnel bits excepted) this is not too far removed from having the whole game. To add the illusion of increasingly difficult levels, simply play the demo over and over again. Once you've completed it normally, try it again whilst hopping on one leg, then maybe try it with a tea towel wrapped around your face, and so on. Even if you've got the full game you could try this too – it could well boost that long-term appeal no end.

● ADAM PETERS

THE BOTTOM LINE

As an ambient relaxation tool this does okay. As a game it gets dull by the sixth play. If it is ambience and relaxation you're after, try fitting a coloured light bulb.

38 PERCENT

WARRIORS OF RELEYNE

Publisher: Impressions
Price: £29.99
Authors: Andrew Prime & Edward Grabowski
Release: Out now

Most wargames these days seem to come with some sort of editing system as a side-order, so you can play through battles of your own design when you get bored of the ones you're supplied with. That's

probably because the programmers have got to write one anyway, so they might as well bung it in to give the blurb-writer something to think about. Here's a game, however, that's presented as more of an editing system with a wargame thrown in.

Warriors of Releyne is about as typical a fantasy-based wargame as you're likely to encounter. The map is divided up into hexes which are populated by buildings, roads, rivers, trees, sea and a variety of indigenous mythical beings. The members of this last group fall into three categories – the Releyne, who are on your side, the Dharaki, whom the computer controls and who are trying to oust the Releyne from their territory, and neutral creatures which can be swung either way depending on how carefully you approach them. Play proceeds via the usual movement and attack phases, and battles are decided using the inevitable statistics and dice.

So far so, well, predictable. *Warriors* has got one or two things going for it: the player is quite effectively insulated from the game's mathematical workings – statistics only pop up when absolutely necessary – and the graphics actually



Better than average graphics (for this sort of thing), but the game system still needs updating to make it more palatable.

border on the attractive, with one or two tunes to back them up. Problems? The icons are about as self-explanatory as the flight deck of Concorde, and, along with the all the menus and things that pop up, are rather dark and yucky-looking.

Largely uninspiring, then, but it does just what it sets out to do and will doubtless find an appreciative audience amongst Those Who Like This Sort Of Thing.

● JONATHAN DAVIES

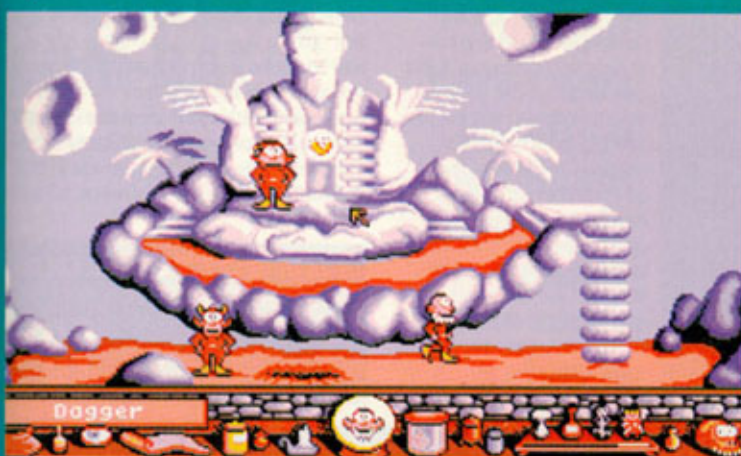
THE BOTTOM LINE

The sort of bland, unremarkable but undeniably competent product that leaves one struggling to come up with one's quota of words.

60 PERCENT



Going in for the kill on the mission one objective. The idea is knock out the four generator posts, and... Zzzzzz



(Much) further into the game, and the problems begin to get downright obtuse.

number one (and what a big downer it is) is that once you've played through *Gobliins* you'll never, ever, play it again. This is intrinsic to the game design, but it's a bit of a problem nevertheless, particularly with only 22 levels to plough through. Problem number two is the levels are just too simple. I don't mean simple as in too easy to solve, rather simple as in once you know how, it only takes a minute. Combine this with problem one, and you've got, um, two problems.

Grumbles aside though, the puzzles are nicely, thought out. The control system is pretty straightforward, and I just can't help liking those little guys. It's daft and

twisted sure, and it's not exactly *Another World*, but sometimes a neat little game goes down a treat. And, yes, I think it's just slightly better than *Pushover*.

● MARK RAMSHAW

THE BOTTOM LINE

Another quirky piece of French humour-in-game-form. I don't know what they give the programmers over there, but make mine a double. Individual and lovable, *Gobliins* isn't going to win any awards, but that's no reason not to like it. One of the freshest most likeable puzzlers.

79 PERCENT

IAN BOTHAM'S CRICKET

Publisher: Celebrity Software
Price: £25.99
Authors: Mason Software
Release: Out now

There's a lot wrong with cricket. For a start, there's the fact that it was used by the English to try to stamp their culture on the nations that were 'colonised' (ie invaded) during the building of the British Empire. For a middle bit, there's the sheer folly of the English devising a game that a bit of rainfall can put a stop to (rain in England, that's a rare occurrence, eh?) For a finish, it's just plain dull. That's not to say that it's no good, it's just that each contest is so lengthy, so laid back, so stop-start, that it's all terribly uninviting. Basically, cricket is ideal entertainment for when it's too hot to concentrate, and that's it.

So how do you transfer a game like this to a computer, short of including a sun lamp and a bag of oranges in the package? Well, you could throw in a few gimmicks, such as digitised speech. This could be made extra gimmicky by having phrases like "no ball" and "out" delivered in a broad American accent. (Yeah, like find

me an American who knows what a "no ball" is.) You could then add some nice icon-ed up menu screens, and some bright and cheery graphics. And then you could... er... well you could try to make the control method really simple to give it a fun arcadey feel. Whoops.

Cutting down on the controls makes the game easier to get into, yeah, but it also makes things really limiting. Your batsman, for instance, can only hit the ball in two ways; to the left or to the right. (The trajectory of the ball seems to depend more on how it's bowled than how you hit it.) The fielding is equally clumsy — point the joystick to where the ball is heading and the bloke nearest to that spot will wander off to collect. On collection, hit fire to throw it to the wicket keeper/bowler.

And that's it — gameplay that's 60 percent routine, 35 percent luck and (at best) 5 percent skill. There must be some way of getting cricket to work as a computer game, but it's going to need a completely new approach. A few pretty



We've yet to see a computerised cricket game which is really worth bothering with.

pictures and some sampled speech just ain't enough.

● ADAM PETERS

THE BOTTOM LINE

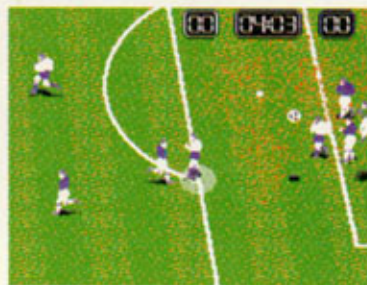
Like most sport sims, this one livens up a great deal when two human players are involved. It's possibly of interest to ardent (and undemanding) fans of the sport. Computer cricket is a sad idea though, and this does very little to cheer it up.

41 PERCENT

EUROPEAN CHAMPIONSHIP 1992

Publisher: Elite
Price: £25.99
Authors: In house
Release: Out now

You'd think that having gone to the trouble (and, presumably, expense) of securing the rights to name a game after the



Just why on earth the programmers choose such awful colours for *Euro Champ '92*?

European Championship, Elite would have come up with a game which actually simulated the European Championship, wouldn't you? Instead, what you get in *European Championship 1992* is a straight conversion of Tecmo's popular coin-op knock-out game *World Cup 90*, which bizarrely isn't a simulation of the World Cup either. Great start, eh?

But that's just being picky, really. While the straight knock-out format is a bit limiting (with eight teams in the championship — you can choose which eight from a selection of 25 — you don't have to win many games to win the tournament, which won't take you too long, although the opposition does get a good bit tougher as you progress, regardless of nationality), at least you can always compete against a different grouping to extend the life a bit, and there's certainly more to it presentation-wise than it's nearest competitor, Domark's *Euro Football Champ*. (Especially impressive is the animated intro sequence, although curiously, you can only watch it if you've got an A500 with one meg of memory, or an A500+ or A600 with one and a half megs. Slightly less impressive is the digitised picture of a Celtic-Rangers game from about 1981, featuring Danny McGrain, but let's not be churlish.)

Gameplay-wise we're very much in

arcade territory, which means not a lot of midfield tackling action, automatic accurate passing and the game being mostly an excuse for lots of dramatic goalmouth incidents, with overhead kicks and diving headers aplenty. It's pretty slow-moving (especially compared to *Euro Football Champ*), and deeply unsophisticated (lacking the Domark game's interesting 'deliberate brutal foul' option), but then at least you do get the essential action replays after a goal, which you can save to disk and gloat over later. The most unusual feature is that you actually control your goalkeeper (a bit of a pain in the bum, to be honest), the best feature is probably the groovy brass band which march up and down the pitch in fine style at half-time, and the worst feature is the graphics, which are pretty grim with a pitch that looks like it's been spraypainted in *DPaint IV* and players completely devoid of any facial characteristics. Oh yeah, and the most irritating feature is the one which occasionally awards a goal kick when you'd clearly put the ball in the net, but that's life — just ask Marco van Basten.

All in all then, this is quite good fun. As a game it's around the same level as *Euro Football Champ*, a lot slicker but not as funny, and you'd probably be as well tossing a coin if you're trying to decide between the two. You get lots of goals and plenty of incident in every game, but it's desperately shallow stuff and it doesn't shape up at all well alongside either *Sensible Soccer* or *Striker*, but then it's not really trying to. If the coin-op lit your candle, this is a pretty good copy of it gameplay-wise, and if you don't expect too much then you won't be disappointed, or something.

● STUART CAMPBELL

THE BOTTOM LINE

Quite fun in a really shallow arcadey sort of way, but too slow and pretty horrific in the graphics department. Not terrible, but tied at the bottom of the footy games league so far.

59 PERCENT

DYLAN DOG

Publisher: Simulmondo
Price: £25.99
Author: Ivan Venturi
Release: Out now

"Credit should be given where credit is deserved," as they notoriously always seem to say, so let's bestow *Dylan Dog* with at least a little initial credit. In fact, to fail to mention some of the graphically atmosphere-setting extras to be found within this game would be a veritable crime — the stereo systems with speakers that actually vibrate to the in-game music, and the spurts of blood that convincingly ooze out of stabbed individuals to name but two. This sort of attention to detail usually implies that the programmers have got everything else just right and are wisely filling any spare memory. This sort of attention to detail doesn't usually imply that the programmers have duffed up →



the rest of the game beforehand.

The smattering of above-mentioned touches pale into the deep recesses of insignificance considering the absurd animation, the appallingly slow joystick responses and the completely flat look of a supposedly 3D house. *Dylan Dog*, as you may have been wondering by now, is a bloke (and not a dog) and possibly the star of some Italian comic strip if I'm interpreting the title screen correctly. In the game, Dylan has been trapped in the house of evil – it is your job to escape with your life. The instructions give no idea how to do this. But on my first go, by walking between rooms, killing everyone in sight



A (barely) technicolour tragedy, *Dylan Dog* really does live up to the second half of its name.

(by tedious repeated fire-pressing), collecting a few objects and picking up a few new weapons (via an awful selection screen that keeps needing to be called up), I suddenly entered a room to be rewarded with a tacky animated sequence that I could make neither head nor tail of, apparently notifying me that I was a quarter of the way through the game.

The fact that I was unable to get any further on subsequent games actually

came as little disappointment; I could see that nothing was going to change and I had no desire ever to play the thing again. And by way of a conclusion? I'm afraid I'm completely unable to think of one. I think an epitaph would be far more fitting instead.

● RICH PELLEY

THE BOTTOM LINE

It's foreign, it's weird, it's boring, it's far too expensive and it should be avoided like the plague.

29 PERCENT

GRAHAM TAYLOR'S SOCCER CHALLENGE

There's more to being a manager than making sure your team eat Shredded Wheat.

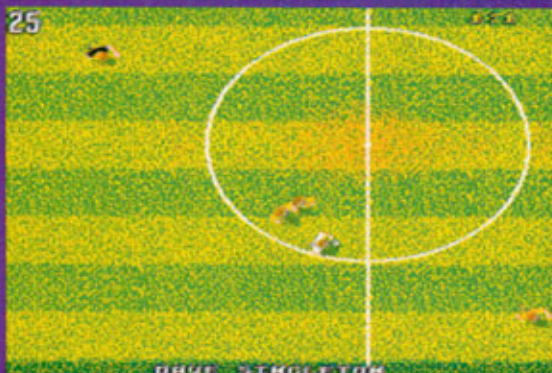
Publisher: Krisalis
Price: £25.99
Authors: Robert Hill, Simon Pashley (programmers), Neil Adamson (graphics), Matt Furniss (sound)
Release: Out Now

Now to be really true to the licence, this game would have to be very dull, almost impossible to comprehend, and fairly crap. It would begin with a team selection feature where you had to pick out the most uninspiring dulleards you could find. Then there would be a graphic interlude, where you could watch your players run aimlessly up and down the pitch whilst the opposition rattled in a few goals. Finally there would be a press conference, where only an air of inscrutability – and the correct choice of excuses – would see you live to fight another day.

But no. In actual fact *GTSC* is a very enjoyable game, with extensive features, excellent looks and a great degree of tactical involvement. So it's probably safe to say that it has nothing to do with Graham Taylor at all then, apart from those two – easily ignored – words on the box. Mind you,



Okay, so the actual management screens may not look too thrilling, but it is icon driven, and very user-friendly, and... hell, it's a bloody strategy game. Just what do you expect. Whistles and bells?



These action bits are non-interactive, but are accurately calculated. Other people's matches can also be watched.

Krisalis do maintain (somewhat inadvisedly, really) that Graham was actually involved in the development of the game. Hmm, so that's what he was doing when he should have been preparing for Sweden.

Opening with one of those icon-based menu screens that we're all getting mighty sick of (thanks a lot, *Footballer of the Year* – grrr), the path is clear to a veritable feast of options and info. Apart from a few transfer market sorties to the numeric keys, everything is controlled with the mouse. Although this makes the selection procedure very user-friendly, the large number of sub-sub-menus often calls for some major volleys of button clicking. This gets a tad annoying, but what do you want, a servant to take care of the controls for you? Yeah, me too.

While it's the abundance of menus that houses all the tactical and statistical features that make this game a winner, the best feature of all is the (largely irrelevant) animated match sequences. These don't serve any practical purpose, unless you're into the idea of watching out for weaknesses in individual sprites so you can put that player – once you've

worked out who it is – in for extra training. Yeah, right. What these action sequences do provide, though, is plenty of entertainment. If you're no friend of tension you can opt to not watch the game, or indeed watch a totally different game instead (Crystal Palace are always a laugh), but you'd really be missing out. You can't help but become engrossed, shouting abuse and encouragement at the screen and wishing you could grab a joystick and take control (you can't, though you can make substitutions).

The one real problem with *GTSC* involves the buying and selling of players. Wheeler-dealing on the transfer market has always been seen as the key to success in games of this type, yet there's no wheeling and precious little dealing going on here. The other clubs won't accept anything less than the listed value for their players, though they'll accept that figure without hesitation. The directors of your club won't allow you to offer any of your players for any less than the listed sum either. This is a problem, since players on the transfer market are likely to be dead sooner than bought. Selling a handful of crocks to buy a half decent player



Check out the diary in *Graham Taylor*. Sunday 4th – training, Wednesday 17th June – lose to Sweden. Yep, that's about right.

seems the only real way to build your squad, but it just ain't possible. The vast repertoire of other options (eg training) goes some way towards transcending this little problem.

Strategy games are on the whole quite hard to quantify. The only way to test a strategy game's appeal is to see how long you can play it for before getting bored, and here *GTSC* came up trumps. After a shaky start propping up the league with York City, I took control of Walsall and led them, over a great many hours, to promotion to Division 2 (that's Division 3 in old money) and the league cup quarter final. Yowza! I would no doubt have gone on to win the treble, but the night watchman came round and threw me out. Oh well, as long as no-one remembers to ask for the disks back...

THE BOTTOM LINE

Any niggling flaws are outweighed by a stockpile of features, and match sequences destined to have you on the edge of your seat. Just pretend it's named after a different Graham Taylor.

82 PERCENT

OPERATION COM-BAT

Publisher: Merit software
Price: £25.99
Authors: Scott Lamb
Release: Out now

Ha! There's only one war game left to review this month, and I've hidden in the cupboard at the back of the office so they can't make me do it. All I have to do is lie here for a while and – hey! What this? Some sort of cardboard box with a note attached. If I can just get it up to that crack of light... 'Dear Rich, Review this, Love AMIGA POWER'.

From what I can make of it (it's a bit dark in here), *Operation Com-bat* is more of a straight battle game than a strategy



Hello if you've just joined this caption from the bit in the review which says 'see the screenshot'. By the way, the game isn't that good, really.

one, and hence a lot easier to play (and describe). See that screenshot? (*that's the game, that is – Ed.*) What you have to do is to move those diddy little tanks around the battle field, blow up all the nasty baddy tanks and take out the enemy HQ. The grid at the bottom shows the entire playing area (there are four scenarios to choose from), the top half of the screen only shows a strip; here you click on the tank you have an uncontrollable desire to move, click on where you want it to go, and (provided there are no hills, water, rocks etc in the way) off it will trundle. If there are any enemies about, then you can shoot at them too – each unit is allowed to fire once each turn.

And yes, give or take the inescapable mobility, fuel, gun range, gun power and hit point statistics of the different tanks, the air support (for a better look at the map), and the time restrictions on each turn, that really is it. And yes, give or take the above-average-for-a-war-game graphics (animation and scrolling) and the digitised gun-fire (hmm), it really is that dire. We've complained before about war games (in a groaning voice) 'not exploiting the full potential of the Amiga', but this is quite simply preposterous.

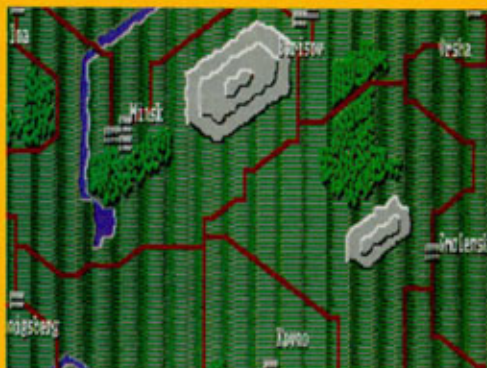
● RICH PELLEY

THE BOTTOM LINE

It's a war game for goodness sake. Read the review again - how could you possibly even consider it?

39 PERCENT

Ubi Soft have come up with a significant advance in wargames – this one's fun to play!



Hey, sometimes we do like wargames – even the fairly rudimentary looking ones. Like this one, for instance.

THE PERFECT GENERAL

Publisher: Ubi Soft
Price: £34.99
Authors: Bob Rakosky and Mark Baldwin
Release: Out Now

The old coffee cream metaphor seems unerringly appropriate here. Imagine someone gave you a massive bag of coffee creams. Much as you may enjoy them, human nature has it that after a time you'd want something different to chew on. Some of those nice purple ones with the nuts in, perhaps, or maybe a green triangle or two. *The Perfect General* fits in, if you will, as the obligatory orange cream of this unnecessarily complicated analogy. Although slightly different from virtually every other wargame ever (the coffee creams), it is still not innovative, intelligent nor nutty enough to reach the yet untouched status of a wargame that, like the green triangles and the purple ones, is actually exploiting the potential of the Amiga to its fullest. (*Can we take it that you've finished with the Quality*

Street metaphor now? – Ed.)

The main question to consider of course is whether or not you like coffee creams in the first place. (*Obviously you haven't finished with it, then – Ed.*) *Perfect General* caters for those who may not be sure with a well-written manual and a walk through of a couple of scenarios, as well as providing equally adequately for the more experienced muncher with a good helping of other, not so simple, scenarios.

These scenarios concern areas, be they cities, deserts, forests or (on the larger of the things) entire islands, the taking over of which will gain the attacker victory points. The attacker may be you, or it may be your opponent – the idea (unless you tweak things otherwise) is that you play each scenario twice – once from the attacker's and once from the defender's point of view. A nice idea, and one I haven't seen before in a war game – at least, not recently.

Having said that, I found this game unoriginal, there are still a lot of things *General* can fly up its flagpole

with pride. The opening sequence for one – here you exchange your points for what ever combination and quantity of infantry, artillery, vehicles and mines that you see fit, as opposed to being lumbered with a specific combination. Choosing and positioning your army now becomes as much an integral part of the game as does where you move them during your turns – the more out of the way cities are worth more victory points and so are really where you should be heading. The otherwise dormant forces in neutral areas will attack if you try to pass through – which is fair enough, really – so it's probably worth moving your troops through just to annoy them.

The realism of this wargame is another point worthy of congratulation. Mobile artillery is less accurate than regular, then again even the most accurate gun is going to miss sometime or other (the Partial kill/Full kill denotes whether targets die instantly when hit or accumulate damage instead). The weapons are both barrage and non-barrage, and have automatic targeting for anything in range. There is also a Return Fire option in which a defending unit under attack can return fire even if it isn't strictly his go, and a Passing Fire option where if, on your turn, you move past an enemy unit, he (or 'she' – *Perfect General* even has a sense of humour and insists on using the feminine impersonal pronoun) can fire at you as you try to sneak past.

This is the sort of thing we want – some actual authenticity in a war game. Real life wars aren't played in turns, if you are fired on you don't just sit there thinking, 'oh well, better not fire back, it isn't my go yet,' so why should we have to in a wargame, I ask? Perhaps it was the fact that *Perfect General* isn't historically based that allowed Mark and Bob Programmer to dare to do something like this. It's just a shame that they didn't take it further and allow you to do more. Heck, why not even move about and fire during the other players turn? It's also a pity that your troops still wait for you to give them their every move without the artificial intelligence we've found in a couple of wargames in recent months. All we need now is a wargame with more realism, artificial intelligence and which, most importantly, is approached from something more graphically exciting than the (snore) hexagonal grid.

● RICH PELLEY

THE BOTTOM LINE

If only this wargame was making more of a step forward rather than a small nudge. Buy and enjoy if you want a (fairly) modern wargame, or wait (if you can) for the next model.

75 PERCENT



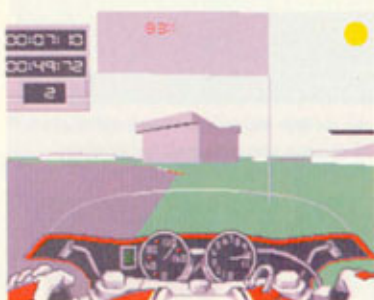
BUDGET

We took a bit of a gamble, but this month we opted for five whole lines of introduction to tell you about our budget section. Now we can tell you all about how much you'll enjoy reading this month's three great pages of reviews, and...

TEAM SUZUKI

Publisher: GBH
Price: £7.99
Release: Out now

I must admit that I've never actually ridden a motorbike, and tend to get slightly nervous when one pulls up alongside my Montego. So I'm probably not the ideal chap to be assessing whether *Team Suzuki* captures that authentic 'riding a motorbike' feel. But I'd have to say that, unless riding a motorbike is almost exactly



£7.99 for all these groovy 3D thrills, eh? It beats paying outrageous sums for bland space-bound epics.

like guiding a very wobbly collection of filled polygons along a long, winding grey polygon with lots of other polygons rushing past on either side, it probably doesn't. That might sound pretty damning for a game that essentially revolves around riding a motorbike, but don't write it off just yet. For a start, this got very good reviews when it came out a couple of years ago, and featured some of the fastest 3D graphics ever (at the time). It also boasts a breathtaking array of camera angles, most of them next to useless (the looking-up-from-underneath-the-bike one being a case in point). And the one thing it couldn't

possibly be accused of is being easy. The other riders all zoom off before you've even finished fastening your helmet, and even if you do get to grips with the wobbly controls the chances of you ever catching up with them are pretty slim.

So it's hopeless as a motorbike simulation, but jolly good all the same, and well worth checking out at this price.
● JONATHAN DAVIES

THE BOTTOM LINE

Not for the fainthearted, but plenty of graphics for your money. If it was a bit more realistic it would be a classic (and no mistake, matey).

73 PERCENT

CARTOON COLLECTION

Publisher: Code Masters
Price: £25.99
Authors: Various
Release: Out Now

Following the success of the *Dizzy Collection*, Code Masters gives us another compilation of their budget wares. *Cartoon Collection* brings together a piece of pure action, four arcade adventures, and five luvverly posters. It's quite a package then. Well...

The action comes in the form of *CJ's Elephant Antics*. CJ's elephant antics involve little more than leaping from platform to platform, avoiding spikes and spitting peanuts at the bad guys, all for the sake of reaching the pachyderm's family in Deepest Africa. It's fair-to-middling stuff, reminiscent of *The New Zealand Story* even though CJ's two-player simultaneous action has few similarities.

Spike In Transylvania conjures up all sorts of interesting images but it turns out to be a mediocre exercise in collecting and using objects, and

keeping 'em peeled for bad characters and dreary puzzle-solving possibilities. And let's not forget the annoying inconsistencies... for example, Spike, who looks suspiciously like Hagar The Horrible, can push some things (such as a small cannon) but not others (such as a stool). Yawn.

In *Treasure Island*

Dizzy, everyone's favourite egg on legs is stranded on a desert island with a desire to escape back to his Yolkfolk. If you feel hard (boiled) enough, you can always try to find 30 pieces of gold along the way. Negotiating platform arrangements, avoiding the wildlife, collecting objects and solving puzzles is the order of the day here, but it hardly qualifies for the Chef's Special.

Seymour, the star of *Seymour*

Goes To Hollywood, is very much like *Dizzy*, only his adventure is blatantly linear slow-paced tedium. I'd like to see less of Seymour and, to be honest, of this style of arcade adventuring as a whole. Seymour wobbles along, jumping occasionally, collecting items of interest and puzzle-solving potential, bumping into characters and communicating with them in a limited way,



Oh look, that cheeky little CJ's up to his peanut-munching elephant antics again. Whatever next, eh?

and so on. Gorsh.

Finally, there's the dinky *Slightly Magic*, complete with its 0898 helpline advertisement, ill-fitting speech, Czechoslovakian-cartoon music, colourful visuals, rubbish animation, and simple yet laborious Sesame Street logic problems to solve (a hungry rock monster - I bet he eats rocks, so let's feed him those). I would say it's fodder for kids but there are too many slightly irritating flaws. It's *Slightly Tragic* more like.

The *Cartoon Collection* is a pack for the very young at heart. It's all just so inoffensive and harmless that I think I'm going to be sick.

● GARY PENN

THE BOTTOM LINE

There's nothing individually outstanding to be found here, but the pack is completely reasonable value for money. If you don't like any part of it, buy the other titles in their original budget form.

70 PERCENT

BSS JANE SEYMOUR

Publisher: GBH
Price: £7.99
Release: Out now

Now this is an arcade adventure in the true sense of the word (or words). The plot's nothing new - a fleet of 20 spaceships have broken down, the alien



Jane Seymour, eh? Now she's even better than Francesca Annis. (Who let Dave Golder write the captions? - Ed)

specimens they were carrying have gotten loose and the crew are all now two hazelnuts short of a Topic bar. Someone has to sort this mess out - and there are no prizes for guessing who.

The game looks much like *Bloodwych/Dungeon Master* every other FRPG ever written, but the icon system is an absolute joy to use. The basic idea is to repair each craft enough to send it home, which involves repairing all the systems, finding and replacing the power supply and a lock on the navigation computer, whilst blasting the lower intestines out of anything you come across. Your only allies are the programmable robots you may be lucky enough to find, which can (with the



Ah, isn't this sweet? Tritely magic arcade adventuring in *Slightly Magic*.

addition of the proper chips) do anything from mop up spilt liquids to taking three paces and (hem) blowing up.

The graphics are fairly good, though nothing stunning, with such charms as two-headed guard dogs and allosaurs roaming the decks. There is a password system for access to later levels as well as a save game option, and you can call up datafiles on the crew members and aliens to tell how to deal with them - but don't forget you can still be attacked while you're doing this!

There are various weaponry systems dotted around, from a puny dagger to a floor-based missile system, as well as slightly more puzzling objects such as a Red Herring (Hmm, I wonder what use that could possibly be...)

● RICH PELLEY

THE BOTTOM LINE

Average looking but extremely playable (and cheap!) arcade adventure which should appeal to all moderately intelligent games players.

83 PERCENT

SLEEPING GODS LIE

Publisher: Touchdown!

Price: £9.99

Release: Out now

This is a very unusual game. It has a vaguely *Damocles*-ish look to it - solid 3D graphics in a first-person view, but that's been done before. It's got quite a nice control system, using the mouse to walk at different speeds, but that's hardly ingenious stuff. It's not even the plot (your bog-standard 'take up magical artefact and go and save world from ultimate evil' story). No, what makes this game stand out is the world it's set in. It's not spherical; it's not even flat. The magical land of Tesseria is in the shape of a tesseract or hypercube - sort of a four dimensional



Wow, three 3D games in a row in the budget section. That's a convenient way of writing nothing in this caption. Phew!

cube (if you know what I mean).

Or at least, so say the instructions. Don't worry - it's not important (unless you're a some kind of an obscure fact-obsessed pedantic perfectionist, of course). All you need is the normal Amiga set-up, and the ability to make instant maps inside your head - the main problem here will be finding your way about, even

SIM CITY ACCESSORIES

Games: Architecture 1, Architecture 2, Terrain Editor

Publisher: Action 16 Premier

Price: £9.99 each

Release: Out Now

Why? Quite a poignant question, that. I put it to Bristol City Council after every roundabout in the city was replaced overnight by a set of traffic lights. It also begged to be asked when blue Smarties appeared, consigning years of tradition to the dustbin for no obvious reason. And every time they change the Blue Peter signature tune, 'why?' is the word that forms on the lips of the nation.

And I'm afraid that, despite employing my powers of investigative journalism to their full, the reasoning behind these three pieces of software remains a mystery. Let's look at the *Architecture* disks first. They each offer three alternative sets of architecture. There's 21st Century USA, 22nd Century Europe and Moon Base on the first disk, and Ancient Asia, Medieval Times and Wild West on the second. They sound like fun. But all they actually DO is change the graphics your copy of *Sim City* uses to display cities. (And only after endless prattling about with installation programs and blank disks.) Stadiums turn into rodeos or low-gravity sports complexes, airports turn into castles or space ports, and so on. An interesting exercise, but a pointless and slightly sad one. It's a

without the implied geometrical difficulties. It's basically a 'wander around finding places and solving puzzles to solve a greater puzzle' sort of game, with a bit of shoot-'em-up patiently waiting in the wings as well.

That said, it's a bit of a shame that the gameplay is so empty. You don't choose to pick anything up, or use it unless it's a weapon to be selected, so it's basically a case of just wandering around until something new happens. At the end of the day - it's, um just sort of empty. Which is a pity really because, to coin a conclusion, with a bit more thought it could be a great game.

● RICH PELLEY

THE BOTTOM LINE

Look quite nice but plays like England's football team. Okay, but don't expect a revelation from God (although it might look like a revelation from Graham Taylor).

57 PERCENT



Sim City, future style. Except for a few graphical modifications, it's the same old story.

bit like buying a plastic spoiler and some fog lamps for your Ford Escort 1.3 Popular in the hope that they'll make it go faster.

And what of the *Terrain Editor*? Isn't *Sim City* already an 'editor'? Surely that's the whole point? Well, yes. So what the *Terrain Editor* does is let you handle the process that takes place while *Sim City* is displaying the 'Terraforming' message. That is, designing the layout of the land, sea and trees that your city will be built on. So you could, if you like, reproduce your favourite piece of coastline (those fjords around Norway, perhaps). You could write your name in trees. And, er, that's it.

At £7.99 for all three, die-hard *Sim City* fans might conceivably be tempted,

especially for the collection of demo cities supplied on the *Editor* disk. But a tenner each? Nope, it seems that, unless you've exhausted Halford's selection of Escort add-ons, or you make a bit of a gaffe and assume you're holding a copy of *Sim City* itself (which could easily be done - the packaging is very deceptive), you'd have to be stark, staring bonkers to buy any of these.

● JONATHAN DAVIES

THE BOTTOM LINE

The *Terrain Editor* might be good for a few minutes playing around, but that's it. These are trying to milk a game for more than it's worth.

17 PERCENT

FINAL COMMAND

Publisher: Action 16

Price: £7.99

Release: Out now

You seem to be able to get a decent budget version of just about anything, these days - driving games, shoot-'em-ups, platform games, the lot. But how about puzzle-solving, adventure, cinemary, call-them-what-you-will games? (You know - like *Future Wars*, or *Monkey Island*.) I certainly can't think of any worth mentioning, although I'm probably about to be bombarded with suggestions from all quarters of the office.

Okay, so *Final Command* isn't trying to compete with the likes of *Future Wars*, but the idea's the same. You've basically got to search around the screen for objects and

solve puzzles with them. (The only thing is that the graphics are all static, so you don't get a bloke walking around. It's simply a matter of pointing at things with the cursor and see what happens.)

But everything's drawn in murky shades of brown, and not very well either, making it very hard to tell what's going on. Sound is limited to thoroughly inappropriate spot effects that bear no relation to the events taking place on-



Final Command - not the budget fan's answer to all those cinematic arcade adventure things which the French seem to do so well.

screen. The gameplay is of the strictly two-dimensional variety – solve one puzzle and be presented with another one ad infinitum. And telling when you've managed to solve one is a puzzle in itself, as there's generally no indication (other than perhaps another ridiculous sound effect). The manual's unintelligible. And the final straw in the coffin that broke the camel's back (or whatever) was that my cursor kept going all weird, until finally it disappeared altogether, leaving me no alternative but to breathe a sigh of relief and switch the thing off.

It's all a bit horrible, to be quite brutally honest, and more a test of patience than intelligence.

● JONATHAN DAVIES

THE BOTTOM LINE

A deeply unsatisfying adventure-type thing that simply isn't worth the struggle.

28 PERCENT

QUEST OF AGRAVAIN

Publisher: Code Masters
Price: £7.99
Release: Out now

Looking for that extra-special Codies game is rather like looking for the free gift in a cereal packet. You come across plenty of sweet, crispy little appetisers, occasionally the odd bad one and once the rest of the contents are on the table, that gem you're looking for.

Sadly, *Quest of Agravain* is no gem. It's a climbing platform game in which you control a knight called Agravain. It would seem that knights suffer from rapid ageing and with all the Grecian 2000 finished, Agravain has been sent on a quest to find the Elixir of Youth. Find this potent substance and all your pals back at the round table will be spritely again. Fail and it's crinkly wrinkly time and off to the



Our knight in shining armour braves mediocrity and a roast chicken.

retirement home.

Your quest with *Agravain* comes complete with three lives (looks like Agravain's found some elixir of his own already). Secret rooms must be found, and locked doors opened (guess what fiendish trickery you need to employ to achieve this feat – yep, keys). The evil standing in your way varies from nasty warlocks to giant spiders. A sword is your only weapon, but you get a coat of armour to protect you from wicked spells and other treachery (read: little blobby animal sprites). Oh well,

that's alright then.

Climb the platforms, collect food, grab power-ups – it's all very unoriginal stuff (in fact, it's all very *Rainbow Islands*, but with bits and pieces of just about every other platformer we've seen to date). Nothing wrong with that per se, but with the lacklustre playability it all becomes very frustrating and boring, and nothing in the game really grabs you by the lapels and says 'Look at me, I'm interesting!'. You won't find the extra effects and special features of platformers like *Rainbow Islands* and *New Zealand Story*, and you won't find any of their fun either.

● MATTHEW SQUIRES

THE BOTTOM LINE

There's nothing terribly wrong with *Agravain*, it's just dull – the burnt cornflake of the packet if you like. It's the Joe Soap of platformers.

46 PERCENT

SPORT'S BEST

Publisher: Loriciel
Price: £25.99 each
Release: Out Now

What do French publisher Loriciel consider to be the Best of Sport? Tennis, Porsche 944 Turbo racing and kick boxing, that's what. I ask you.

Pansy Wrist Slapping is how some people have described *Panza Kick Boxing*, but I think that's a trifle unfair.

In this simulation of the fast and brutal 'sport' there are many nice touches which work very well indeed, such as flashes to indicate hits. And there are plenty of options, if you like that sort of thing. Why, you can even define, within reason, your combatant's moves.

It looks kinda drab, sure, but, to be fair, the fighters' movements are impressively animated, and the scrapping appears to move along at

quite a pace. But wait! Here come the problems... *Panza Kick Boxing* feels far more sluggish than you'd expect (so 'Bang!' goes the playability). The sampled noises and speech are all a bit nasal, and none of them sound painful enough. There's too much disk accessing, too.

Tennis Cup is the high spot of this compilation, but that's not saying much. Its advantage over other tennis simulations is that it's undoubtedly the most comprehensive available. There are statistics galore, squillions of options, and even a trace of (eek!) Role Playing (you can change the players' attributes).

The music's not bad either. It features some superb sampled grunts and groans and cheers and so on from a real tennis match. Some of those sounds also make their way into the simulated tennis itself (no surprises there), and the sampled umpire's speech is hilarious ("Luff-fifteen," he



Vroom! (Courtesy Mark Ramshaw School Of Minimalist Captions.)

says in his funny, erm... Englishly-challenged accent).

However... The action is viewed from a low, as it were, 'camera angle', and the screen is split into two so you can see both ends of the court. I tell you, you couldn't play flick-tennis in those cramped conditions. And the horizontal scrolling's jerky. And you can't adjust the position of your serve. But it does actually play, oh... kay, I suppose.

As for the other crockery in this pack, namely the Cup that is *Turbo*... It's a bit sad. In its favour, the in-play racing display is presented from an unusual perspective: behind and above the car under your control (it's rather like Atari Games' *Roadblasters*, if you remember that, only better). But... This would be all very effective and convincing and all that if it wasn't so slow and juddery. It's difficult to crash, but it's too easy to perform a poncy spin. And the engine noise sounds like a polite female bottom burp. Enough said.

● GARY PENN

THE BOTTOM LINE

Three sort of average (ish) sporty (ish) products in one package for a reasonable (ish) price. The manual's pretty good (ish) though (strangely enough, 80 percent of it's devoted to *Panza Kick Boxing*).

56 PERCENT

HORROR ZOMBIES

Publisher: GBH
Price: £7.99
Release: Out now

I'm not trying to sound tough or anything, but *Horror Zombies* (or *Horror Zombies from the Crypt*, to give it its full title) is probably the least frightening game I've ever played. That's a shame, because it does rather put all its eggs in one basket – one with "This is very scary" written on it.

Probably the most terrifying thing is how crap the graphics are. They're not too badly drawn, but they're so flatly and unimaginatively laid out, like an old VIC-20 game or something. Forcing oneself to probe a little deeper doesn't help much, either. Basically the gameplay boils down to exploring rooms, collecting keys and shooting baddies. Occasionally there's the



Horror Zombies From The Primitive Adventures Of Yesteryear more like.

odd puzzle-like situation to be tackled, but nothing to speak of.

The manual's a lot more entertaining than the game, with its Interesting Horror Movie Facts. Not worth eight quid, though.

● JONATHAN DAVIES

THE BOTTOM LINE

Parasol Stars is more frightening than this. It's certainly more fun. In fact I think I'll have a go on it now.

32 PERCENT



Slap! (Does Gary know that he gets paid by the word? – Skinflint Ed)

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POINTS OF VIEW

So you want to know what we all really thought of this month's big games? Here's where you'll find out.

MARK RAMSHAW	 CRAZY CARS 3	 LIVERPOOL	 MEGATRAVELLER 2	 ASHES OF EMPIRE	 CIVILIZATION	 D/GENERATION	 MEGAFORTRESS	 LINKS	 DOJO DAN	 MIGHT & MAGIC 3
	Excellent! THE top racing game! 5.5.5.5.5	Likeable, but not in division one. ***	A great idea, but a bit sloppy. ***	Almost great, slightly flawed. 4.5.5.5.5	Alright, but not very startling. ***	Good old fashioned fun. 5.5.5.5.5	Worth persevering with. 5.5.5.5.5	Sorry, not my cup of tea. **	Entertaining for a while at least. ***	Fine, but a little unoriginal. ***
STUART CAMPBELL	Deeply zippy and a bit gorgeous. 5.5.5.5.5	Not quite as good as Striker ***	Too big, but still quite good. 4.5.5.5.5	Haven't played it.	Haven't played it.	Superb brain-teasing stuff. 5.5.5.5.5	Well, if you like this sort of thing... ***	Miles too slow and expensive. **	Fun, but it's no full-pricer. ***	Haven't played it.
	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Interesting, but not perfect. 4.5.5.5.5	Neat. 4.5.5.5.5	Haven't played it.	Yawn. PGA for me. *	So what. *	Makes a change from the rest. 4.5.5.5.5
GARY PENN	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Yeah man, wild! 5.5.5.5.5	Too much detail, but a good game. 5.5.5.5.5	I liked it. 4.5.5.5.5	Haven't played it.
	Thrilling - loads of speed! 5.5.5.5.5	Mediocre, after Sensible's footy. *	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.
MATTHEW SQUIRES	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.
	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.	Haven't played it.

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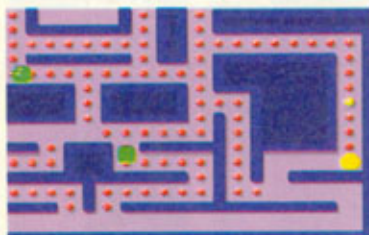
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SUPER PACMAN '92

17-Bit
Requires 1Mb



PacMan with the added attraction of a larger play area and some crappy graphics. That's not very '92, is it?

So, what's so super about this version of PacMan? Nothing actually. It not only doesn't improve on the original, it makes a right hash-up of it.

The main gimmick is that the playing area has been enlarged so that it doesn't all fit on one screen, so it scrolls to follow the action. And no, I don't mean that the maze has extra alleys; it's the same old layout we all know and love, just magnified. Big deal. All this means is that you're never quite sure where the nasties are. Perhaps this is supposed to add an extra element of danger, but frankly it's as annoying as trying to watch Red Dwarf while your sister is snogging her boyfriend on the sofa.

But this isn't the only drawback. While consuming the energy pellets does mean that for a limited time you can chew on the nasties, there is no warning when the nasties are about to change back to the lethal variety; one second you're about to dine on sushi nasty, the next you're a life down because the little blighter has changed his colours.

Anything else you really need to know? You bet. The controls are sluggish and there are some very annoying graphical bugs that stick weird ghostly white lines on the screen every so often. Some pretty bog standard sound samples have also been added. For example, when you eat an energy pellet you hear: "Acieed!" Nice idea on paper, but irritating in practice.

VERDICT: *Super Pacman '92* seems to have come into contact with some pretty potent kryptonite. The basic gameplay which made *PacMan* such a classic is still sound but there are so many better examples around.

★★

THAT TENNIS THING

17-Bit

I bet you thought you'd seen the last of *Pong* years ago, but would you believe that it's back, refreshed and upgraded, and actually rather good?

When I first loaded *That Tennis Thing* I thought, "They must be joking". There was that familiar minimalist court with the two up-and-down only paddles for bats. Yawn. But while idly toying with the joystick I thought I might as well press the fire button to see what happens, and blow me if a bullet didn't come whizzing out of my bat. Further investigation revealed that



Pong with top shoot-'em-up action – the excellently named *That Tennis Thing*.

if the bullet hit the opposite bat then that bat was frozen for a few seconds.

Immediately a likely opponent was called over so that I could see how this innovation worked in practice. Within a few

minutes we were at each other's throats. The freezing bullets might be a dead simple idea, but they add a whole new dimension to the game, making it much more aggressive and antagonistic. Prepare to lose friends!

You can play with either joysticks or mice, and just about every one of the game's many features – from the speed of the bullets to how long the freeze lasts, how big the bats are and what score to play to – are customisable.

VERDICT: So there is life in the old dog yet. A simple twist on an old game (the oldest game?) alters the emphasis completely to something akin to all-out war. Shame it's a little on the slow side, though.

★★★

DUEL

Start

There is a lot of PD out there that's based on arcade smashes of the past. There are countless *Space Invaders*, *Asteroids* and *Scramble* rip-offs... er, homages around. But there's one classic that's been largely ignored: *Battlezone*. You know, the one where you control a tank as it trundles through a wire-frame landscape, and basically you blast everything that moves. OK, so it wasn't exactly complex, but it was sure addictive.

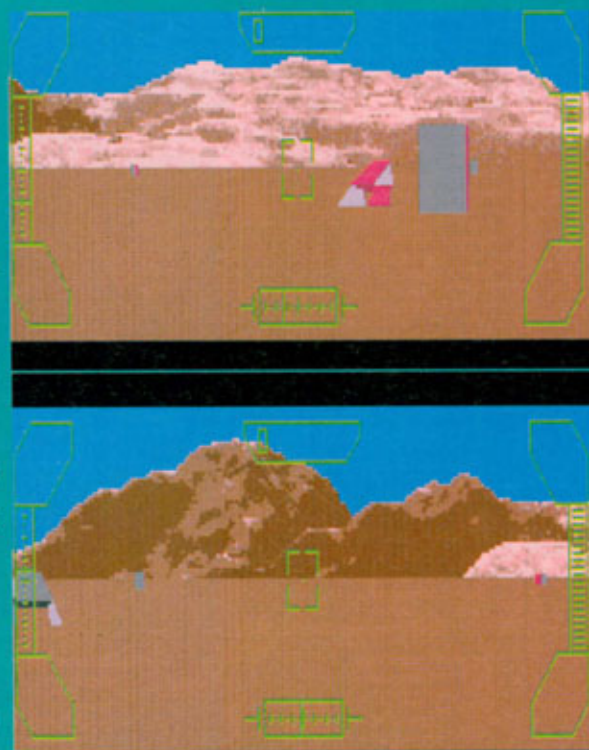
Duel isn't complex, but it sure is addictive, and this is probably due in no small part to the fact that it is definitely *Battlezone*-inspired. It adds a few new twists, and some zippy new graphics – the wire-frame backgrounds have been replaced by a lush filled-in rocky plains and mountains landscape – but the basic gameplay is the same.

The main innovation is that it is a two-player game only. The screen is split horizontally into two – one half for each player. Both displays show the scene as the driver of the tank would see it; there are direction indicators and score panels also on display.

The battle area is scattered with large cubes, and the players start the game on either side of the one right in the very centre of the plain. The aim, simply, is to blast your opponent before he does the same to you. So yank your joysticks and you're away on a battle to the death.

Your only weapon is a plasma beam which has to recharge for a few seconds after you discharge it, so you can't just stick it on autofire. It takes more than one hit to destroy your opponent, but damage can also be inflicted by collisions, either between the tanks or with the cubes – so careful driving is an absolute necessity.

The controls are responsive and the graphics clear and functional, if not overly exciting. The action is joystick-wrenching, even if the scrolling is a little slow and jerky, and thoroughly engrossing – for a while at least. Unfortunately it doesn't develop. Each game is exactly the same, so it rapidly becomes a bit dull, but then, hey, so would watching *Bladerunner* if you watched it consecutively a few times over.



Take a little *Battlezone*, add a touch of solid vector graphics, then garnish with some digitised style backdrops. The result is a tasty little PD meal by the name of *Duel* – two player action ahoy.

VERDICT: One to play intensively but not very often, it offers fast, frantic action that's great in short bursts. Great for settling vendettas when that copy of *Sensible Soccer* isn't handy. (And did we ever tell you just how good *Sensible Soccer* is? – Ed)

★★★★



FATAL MISSION

17-Bit



Wow, it's *Project X* - PD style. If only the gameplay in *Fatal Mission* was up to the standards of presentation.

Fatal Mission is a *Scramble*-inspired, horizontally-scrolling space blast-'em-up that could do with learning a few manners.

The game itself isn't too bad, if a bit lacking in the original ideas department. All the usual clichés are there - meteor storms, rock tunnels, gun towers, groups of small ships that attack in (not very strategic but handily easy to pick off) waves, power-ups, etc - and the graphics are quite impressive and it's very fast. There's tons happening all the time, sometimes a bit too much; occasionally it strays into that territory where skill has little to do with winning the game, but memorising attack patterns does.

But it lacks a certain polish. OK, so it is PD, but when you die the screen just cuts straight from the collision (you don't even get to hear to see the explosion) to a Game Over screen without even your score displayed. You're hardly encouraged to go back for more.

VERDICT: Tons of action, loads to shoot and smooth gameplay, but about as original as the joke about the two nuns and the cucumber and a bit tatty around the edges.

★★★

PORK A PORK

Start Computer Systems

Stupid name, stupid game. You play a pig on an elevator platform that's being attacked by a bunch of hot-air-ballooning wolves - the programmer obviously had an overdose of the wine gums when he wrote this.

Basically, you move the platform up and down with a mouse, trying to burst the wolves' balloons by firing arrows at them, so that the wolves plunge to their deaths. In retaliation, the wolves shoot back at you. They also have a couple of other tricks up their sleeves. If wolves manage to float down to the ground safely, they can walk along and position themselves under your platform. Then they try to give

ANICEDAYINTHEMAZE

Anglia PD

Mazes are not fun (real mazes anyway) and don't let anybody tell you otherwise. Some fool gives you a stupid system - two left, second right, dig a tunnel, etc - but it doesn't work and soon you're hopelessly lost, wishing you'd never gone in, and with the chances of seeing any episodes of *Neighbours* for the next week seeming very distant.

But the process of solving a maze is the kind of challenge some people rise to, so if you want to work out how to get from A to B via Z, Q, and numerous other letters and still find out whether Helen is going to find Todd smoking behind the shed what you need is *Anicedayinthemaze*.

The concept of the game is simple, but it is exceptionally well-presented. You are in a 3D maze; the screen shows the view immediately in front of you and you are told in which direction you are facing. A map of the maze is also on display, but this vanishes as soon as you make a move, though it can be recalled whenever you want but only for one move each time, which makes it difficult to keep track of your route; you need a really good memory.

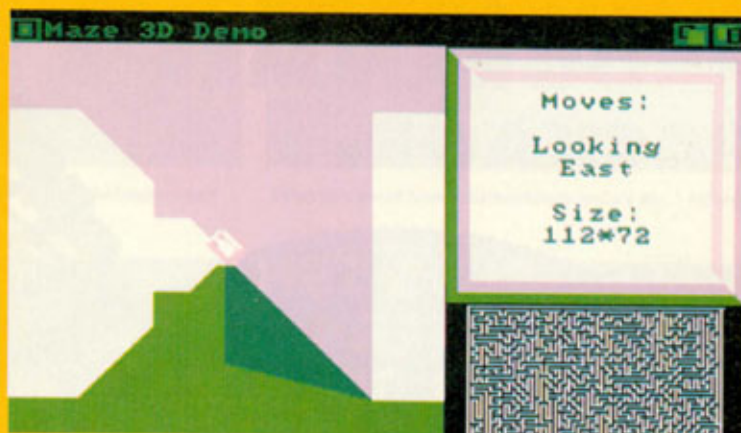
You move using the keypad arrow keys (handy for prospective 600 owners!) and the other options - such as New Maze, Maze Size, Quit, Show Map, etc - are accessed through menus. The are six levels of difficulty ranging from Trivial to Impossible, and they're not kidding - this hard levels has maps like plates of spaghetti.

The graphics are bright and clear if

a little unimaginative. The control system is simple-to-use, and the games runs smoothly and fast.

Verdict: A piece of real PD hokum that is actually quite intriguing, and could drag you in for quite some time. You sure wouldn't pay for it, but as it's free it's worth a dabble.

★★★★



Oh no, not another generic PD caption. Can't we write something useful for once?



Pork A Pork might have a brilliantly dumb name, but in reality it's another PD game which suffers from a lack of gameplay beneath the flash graphics.

you less room to move by climbing on each others' shoulders. Wolves that make it to a ledge at the top of the screen gradually push a boulder that's handily waiting there towards you until it finally falls over edge and you're dead ham.

The graphics are marvellous - bright, colourful, well-animated and all that malarkey - but the game has a near fatal flaw: it's too hard. If a wolf appears really close to you and shoots it's impossible to get out of the way in time, which is unfair, especially as you only have one life! It's also a mite tedious; you shoot wolves, period. Not that much to it, is there?

VERDICT: A real case of style over substance (just like a lot of full price software). Looks great, but it's dull and frustratingly difficult.

★★

BATTLEMENTS

Start

I thought computer games were a chance to live out your fantasies. You know, pretending that you're a big hero out to save the universe and winning the dead-lush-looking girls along the way. Not even in my worst nightmares have I ever aspired to being Quasimodo, but that's who you play in *Battlements*. And don't give me all that 'beauty is only skin deep and we shouldn't judge a book by its cover' nonsense. Do you really think Francesca Annis would have got where she did today without her looks, eh? (Get back to the point Golder, or it'll be the wargame reviews for you. - Ed)

The game is an adaptation of an old C64/Specy 'classic' *Hunchback*, and boy does it show. Blocky graphics and muddy

controls make the game more an endurance test than entertainment. There are 30 levels each set on the battlements of the castle where Bauldric the Guardsman has imprisoned Esmerelda. On each level the aim is the same; to get Quasi from the left of the screen to the right where he has to head butt a bell. There are pits and flying objects to avoid and Bauldric is hot on your trail, so you'd better get a move on.

There's not much skill involved; it's more about sussing out what traps come where on each level - dying a couple of times in the process - then working out the correct combination of leaps and shuffles to avoid them.

VERDICT: As dull as the cartoon bulb that would appear above Dan Quayle's head if he actually ever managed to have an idea.

★★



Good old *Battlements* doesn't bother with slick presentation. Unfortunately, it doesn't bother with being very playable either. A shame really, because the Specy version was always a fave amongst the AMIGA POWER team, back in the old days.

WIN!

DESIGN

AND WIN AN A600 AND HARD DRIVE!

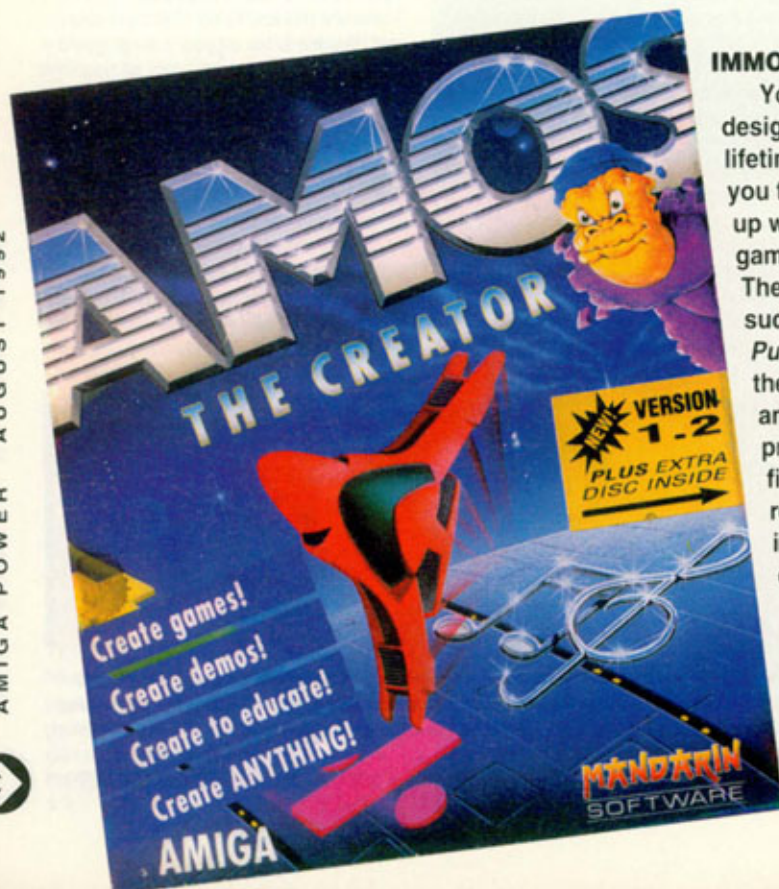
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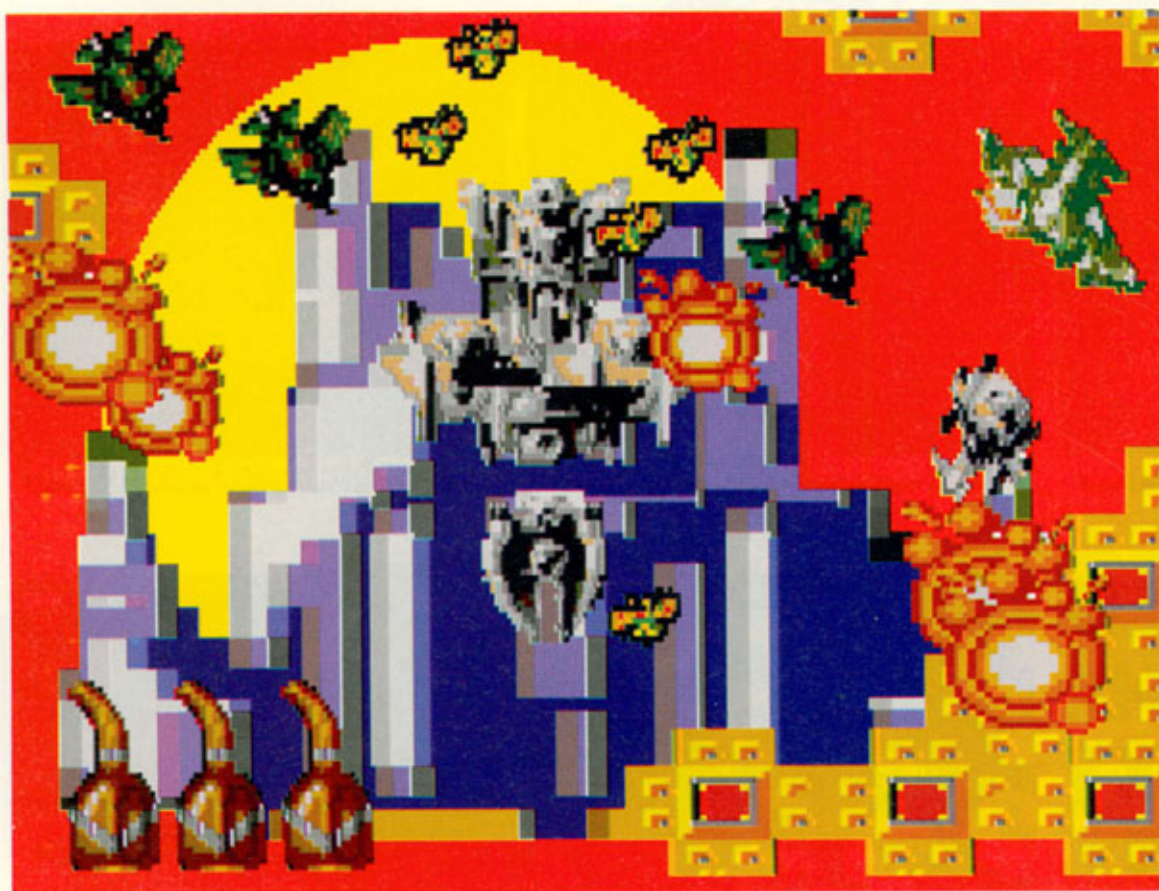


DEFINITION OF sound

UP

THE ONLY WAY IS

It's about this time of year we like to distinguish the butch blasters from the effeminate ones, vertically speaking, of course...



Left: Vertical shoot-'em-up apocalypse. Not so much rolling several shoot-'em-ups into one, more modern art the vertical blaster way. Hidden in this montage are the best (and worst) of Amiga blasters. Can you spot all the sources?

Let us begin this scroll along the upright front with a question: 'But why up?' Hey, that's a Good Question. Why move up instead of sideways or down even? Well, moving up is more appealing, psychologically speaking, it's said. It has something to do with a sense of progression, apparently. (Actually, if you want to get pedantic, the scene seen on screen is moving down – it's the window between this world and the hex which is moving up and over the view.)

Most members of the AMIGA POWER team don't like vertical scrolling shoot-'em-ups much – it's something to do with them being too claustrophobic. Now that's true enough in most cases and all the more understandable given that the display on televisions and monitors is wider than it is tall.

It's perhaps interesting to note that many early arcade vertical scrollers were effectively horizontal ones but the monitor inside the cabinet was turned on its side.

But not all vertical scrollers fall foul of this hardware constraint. In some, both the width of playfield and the size of the player's craft are reduced to create more room. And sometimes, the scenery scrolls to the left and right a tad.

Having breathing space is all very well, but to be deemed good (and not in the angelic sense) a Vertical Blaster has to feel so fine that it takes your breath away. It has to have... oh, y'know... WHOOSH!





Some might say that the last word in vertical shoot-'em-ups is 'ups', but here at AMIGA POWER, we say it's **SWIV**.



You want over-rated? Well here's **Xenon 2**. Not a bad game by any means, but hardly the saviour of shoot-'em-ups.

Vertical – indeed, anywhichway scrolling – Blasters also need interesting adversaries: something more than repetitive linear fixed attack patterns. And they need wicked weaponry: something more imaginative than simply more and bigger bullets.

XCELLENCE — X MARKS THE SPOT

With its one long level, Atari's fabulous 1982 classic *Xenious* was the first vertical scroller to hit the arcades, and it didn't rely on improving your weaponry – you made the most of what you'd got and arguably enjoyed the action all the more for it. The character, atmosphere and lasting appeal of *Xenious* is illustrated by the fact that the machine is one of the very few of its time still to be found in lots of arcades today, and by the right-now release of a wild-looking sequel, *Solvalu*. Despite being licensed for use on the home systems by US Gold and appearing with reasonable success (aesthetically rather than financially, that is) on the ST, *Xenious* didn't make it to the Amiga. Nor did *Starforce*, not only the best arcade blaster of its type but one of the greatest blasters full stop (and never picked up for conversion by any software publisher – sob). Boasting detailed bas-relief visuals and a thumping-good soundtrack to drive you on, *Starforce* had fixed alien attack patterns but the way they moved gave them hitherto unseen life. That's more than can be said for the first vertical scrolling shoot-'em-ups on the Amiga which left plenty to be desired. With

Microdeal's *Goldrunner*, coder Steve Bak gave us super slick scrolling in both up and down directions but little else (as did the late Novagen's ludicrously unplayable *Hell Bent* many years later). Evidently the yo-yo format is not one to be meddled with lightly. It seems as though almost every software publisher under the sun has released a Vertical Blaster, so you'd have thought that someone, somewhere would have got it right by now. Admittedly they have, but not often enough and by and large going up is guaranteed to get you down.

NOT VERY SAUCY STUFF

The landscape scrolled on and on in Logotron's *Stargoose* (written by ex-darlings of the Denton Design world, Graham 'Kenny' Everett and Steve Cain) but only because it wrapped around until you collected six crystals. Not

that you'd wait to see the short scenery a second time around. Yes, it was that dull – but believe it or not there's been worse.

NOT A MICKEY MOUSE EFFORT

Tynesoft's aged *Plutos* was a vertical scroller plain and simple, and has recently been re-released by Prism at an ultra-budget price – but that doesn't mean it's not as good as some of the stuff here that costs ten times as much. Mostly inspired by the classic coin-op *Starforce* mentioned earlier, *Plutos* looks crap but plays really sweetly when you get into it, with some clever and fiendish enemy

movement patterns to contend with. If you can allow yourself to ignore the 1985 visuals (well, to be honest most C64 zappers actually look a bit better than this) and the easiness of

the first two levels, this is one of the more rewarding and combative shooters around.

DISKY FLOPS

Linel's *Insanity Fight* was just what it promised (it'd drive you mad as soon as look at it) and then there was Exocet's bizarrely-titled snoozeathon *Foundation's Waste* (with the emphasis on the Waste, as in 'of time').

Foundation's Waste wasn't wonderful, that's for sure, but it did manage to entertain at times – unlike Imagitec's chronic conversion of *Gemini Wing* for The Sales Curve. The boys obviously weren't up to the job, for the

arcade original was aglow with simple yet rewarding blasting and packed with atmospheric moments such as flying through a thunderstorm. Cripes, even Core Design had a go because they thought they were hard enough. They gave us *Frenetic*, and it was – but only sometimes. *Frenetic's* Novel Feature (as distinguished from all the other Seen Them Before About A Million Times Features) was its scrolling speeding up and slowing down from time to time, but that couldn't save the game from being a pretty lifeless clone of *Xenon II* (of which more in a moment).

SNAKE, RATTLE AND ROLL

But the death and disaster wasn't all doom and gloom. There was a ray of light in the form of Mastertronic's *Sidewinder*, 'converted' from affiliate arcade company Arcadia's original.

Looking at it now, you can't help but notice that *Sidewinder* is pretty basic stuff. Interesting features and weapons are few and far between but where *Sidewinder* succeeds where so many others have failed is by being nice and noisy (among its many samples there are some from science fiction series in evidence, such as a Dr Who Tardis sound). *Sidewinder's* good budget fodder – unlike its sloppy second-rate sequel which doesn't merit any more coverage. So we won't give it any.

'XENON POO', MORE LIKE...

A benchmark was set with *Sidewinder*. And then 'it' happened... Melbourne House's *Xenon* shot the (then) anonymous Bitmap Brothers to fame and so began their sprint along the road to fortune. In *Xenon* (vaguely reminiscent of a long-lost arcade title and also at one



Not the most complex or beautiful of shoot-'em-ups, but – hey! – *Plutos* is only £2.99 these days.



Battle Squadron looks beautiful, but lacks enough variation and new features to distinguish it from the rest.

DEFINITION OF sound

time an Arcadia release) you control a land-based craft which turns into a flying fighter with a wiggle of the stick. It may sound neat but it's a trick that's all too easy to perform by mistake when the heat is on. Like the dense, inert gas after which *Xenon* is named, it's heavy going, without inherent power of action, and air-like. But *Xenon's* OTT mediocrity isn't as overrated as its sequel... It's called *Xenon 2: Megablast*, but it isn't (a megablast, that is). It's been said that *Xenon 2's* slick, but that's a fallacy which is best put to rest here and now. Even with its much-acclaimed remix of Bomb The Bass' Megablast: Hip Hop On Precinct 13, *Xenon 2* fails to rise above run of the mill in any way, shape or form. Indeed, its shades of grey, blue and brown (hmm, sounds familiar...) make for a colour scheme best forgotten. At least the Bros came out of it with clean bottoms – not one magazine reviewer at the time gave it a bum mark.

SCANDINAVIAN GUN PORN

AHOY! Torben B Larsen and Martin Pedersen are two chaps with naturally spotless bums. In fact the sun shines out of them. The reason why is they wrote *Hybris* for Discovery Software (the American publisher also released the cracking conversion of *Arkanoid*). *Hybris* is essentially a version of that old arcade fave *Terra Cresta*.

Waves of aliens attack in fixed but often interesting patterns as the scenery and land-based aggressors scroll on by below, and bolt-on weaponry appears in the form of parts of the ship (which can then be rearranged). With its self-running attract sequence and all-round meatiness, *Hybris* has the feel of an arcade machine of old. It still plays like a dream four years after its release.

A year or so after *Hybris*, Messrs Pedersen and Larsen gave us a sequel in the guise of *Battle Squadron* through Innerprise. *Battle Squadron* certainly looks the part and has a similar arcade feel, only it's harder, mainly because most of the adversaries take two or more hits to die, and that does tend to stem the flow of the action.

That said, having two player craft on screen at once has its moments, and there's a reasonable array of weaponry and some neat aliens – check out the one camouflaged like the Predator out of the Predator film.



DEFINITION OF sound

LIKE A SHIELD OF STEEL

Sharing that continental feel with *Hybris* and *Battle Squadron* is Thalio's *Wings Of Death*. It looks distinctly similar (but not quite as slick – more of a slightly rough cousin from the sticks than a brother or sister), but it's got a bit more variation and character to it, and there are some nifty and unusual power-ups to collect. The closest thing it's got to a major flaw is one shared by many of the games here – once you get yourself some seriously enhanced firepower it's all a bit easy, but at least here it's not an all-or-nothing situation – if you do get yourself killed, you only get your weapons downgraded instead of

completely removed. This one should be out on budget soon (the name of the company escapes us for the moment), and when it does you could do a lot worse than take a look.

FLYING HIGH – BIPLANE, OF COURSE

But it's not all sleek spaceships... In CapCom's nobby *1943*, released on the ill-fated Go! label, the blasting has a World War II bent, which is sadly out of shape. The coin-op was reasonably good fun, but the conversion is totally useless, with none of the good stuff from the arcade game (like the simultaneous two-player mode for a start) making it onto the computer version, despite what the game's adverts would have had you believe. (Incidentally, a conversion of *1943*'s minimalist predecessor, *1942*, never made it to the Amiga from licensees Elite).

As if to make amends, Firebird's version of Taito's popular *Flying Shark* pitted biplane against biplane – and ships and tanks and land-based gun emplacements – to good effect. The colour scheme went a bit wonky, but otherwise this is a practically perfect port. And let's not forget the conversions of Sega's *Sonic Boom* (through Activision) and *Scramble Spirits* (courtesy of Grandslam). Actually, maybe we should... *Sonic*

Boom was about as impressively explosive as flatulence, while *Scramble Spirits* scrambled the spirits of anyone foolish enough to bother with it.

TOTAL CARNAGE – I LOVE IT!

But do not despair. The best has yet to come... Ah, here it is: *SWIV* (Special Weapons Interdiction Vehicles) from Storm. *SWIV* combines elements of *Flying Shark*, *Xevious* (in fact, there's a whole section of the game featuring *Xevious* landscapes and enemies, called – dead giveaway! – *Xevious Land*) and much more besides, and has an excellent feel to boot. In fact it's the best of the bunch, as testified by its placing at Number 38 in the Amiga Power All Time Top 100. It's also one of the most interesting two-player games around, with one player controlling the high-flying but one-way helicopter and the second player stuck in a jeep which has to contend with all manner of ground-based obstacles but can move and fire in any direction to compensate. The differing capabilities of the two machines makes teamwork absolutely crucial if you're going to get very far, which makes a nice change from all those nasty competitive games where you risk losing your friends as well as your lives over a sneakily-nicked power-up. The undisputed king of the vertically-scrolling blasters, we think.

Maybe you can't help being one of

those people with itchy trigger fingers and tight budgets, in which case you could do worse than cock a snook at the current clutch of Code Masters blasters.

Violator looks a bit *SWIV*-ish but isn't as much fun as it sounds, while *Kamikaze*'s basically a toothless *Flying Shark*. *Sky High Stuntman* on the other hand has sweet not very much to do with the eponymous daredevil heroes of the silver

"A ray of light in the form of Sidewinder"

screen but remains a well-rounded and playable mixture (well, 'mixture' is probably a bit strong '90% *SWIV* with just a little hint of *Flying Shark* to scare Storm's lawyers off would probably be a bit closer to the mark) of the aforementioned blasters nonetheless, as they say.

SPIRIT THE DOG

There are exceptions to the shooting spaceships. One of the silliest has to be a dragon, growing heads from time to time and increasing its firepower over a bland fantasy land. And being really dull. That's *Dragon Spirit*. Domark's conversion of Atari Games' arcade release is slow, unrewarding, and has a bloody silly dragon's head on the score panel below the juddery scrolling display which obscures part of it for no worthwhile reason at all.

SEUCK AND DESTROY

Acronymously speaking, Outlaw's *Shoot 'Em Up Construction Kit* doesn't sound too healthy, but being able to Do It Yourself sounds like the vertically scrolling shoot-'em-up aficionado's dream come true, does it not? It does, but *SEUCK* isn't the cure for sleepless nights it could have been.

I LOVE YOU, TOMORROW

So that was yesterday's mixed bag. As for the future of Vertical Blasters – it's not looking good. Eclipse's *Lethal Xcess: Wings Of Death II* is a new release but presently not through a UK publisher. That's a blessing in disguise. *Lethal Xcess* is bland all round, though it does have reasonable music and speech, some handy cheats (such as controlling two ships at once and a wild autofire function) and the facility to print the highscore table.

WHAT DOES LIFE MEAN, ANYWAY?

All these gimmicks... Where will it all end? And for that matter, where did it all begin? We can't say, but we do know that somewhere in the middle we saw a motorbike which transforms into a car and eventually a plane in Firebird's *Action Fighter*, a conversion of competence by Core Design from the Sega Master System no less. But getting right down (owl – not now James, we're busy) onto the ground opens up a whole new can of worms, and that's something we'll dig into at a later date. Yum yum. ●



Generic Codemaster vertically-scrolling shoot-'em-up number 29 – *Violator*. Dodgy name, average game.

SHOOT IT UP, SHOOT IT UP, SHOOT IT UP...

1943	KIXX (US GOLD)	£7.99	★
ACTION FIGHTER	FIREBIRD	DELISTED	★★★★
BATTLE SQUADRON	ELECTRONIC ZOO (Innerprise)	DELISTED	★★★★
DRAGON SPIRIT	RESPRAY (DOMARK)	£7.99	★
FLYING SHARK	FIREBIRD	DELISTED	★★★
FOUNDATIONS WASTE	EXOCET	DELISTED	★
FRENTIC	CORE DESIGN	£25.99	★★
GEMINI WING	TRONIX 16 BLITZ (The Sales Curve)	£9.99	★
GOLDRUNNER	MICRODEAL	DELISTED	★
HELLBENT	NOVAGEN	DELISTED	★
HYBRIS	DISCOVERY SOFTWARE	DELISTED	★★★★
INSANITY FIGHT	MICRODEAL	DELISTED	★
KAMIKAZE	CODE MASTERS	£7.99	★★
LETHAL XCESS: WINGS OF DEATH II	TBA (Eclipse)	NOT OUT YET	★
PLUTOS	PRISM (Tynesoft)	£2.99	★★★★
SCRAMBLE SPIRITS	GRANDSLAM	DELISTED	★
SHOOT 'EM UP CONSTRUCTION KIT	GBH (Outlaw)	£9.99	★★★
SIDEWINDER	MASTERTRONIC	DELISTED	★★★★
SIDEWINDER II	16 BLITZ	DELISTED	★
SKY HIGH STUNTMAN	CODE MASTERS	£7.99	★★★★
SONIC BOOM	ACTIVISION	DELISTED	★
STARGOOSE	PRISM (Logotron)	£2.99	★
SWIV	STORM	£25.99	★★★★★
VIOLATOR	CODE MASTERS	£7.99	★★
WINGS OF DEATH	THALION	DELISTED	★★★
XENON	TRONIX 16 BLITZ (Melbourne House)	£9.99	★★★
XENON 2: MEGABLAST	MIRROR IMAGE (Image Works)	DELISTED	★★★

★ *SWIV* is also available on US Gold's *Max* compilation, priced at £29.99

★★ *Xenon* is also available on *The Bitmap Brothers: Volume 1* compilation, priced at £25.99

★★★ *Xenon 2: Megablast* will soon be available on *The Bitmap Brothers: Volume 2* compilation, priced at £25.99

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Which computer(s), if any, do you own? 80

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Stuck here on issue eight
will be your own pair of
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Wow!
Some brilliant
TOTAL shades!
(If they don't work, you'd
better ask the newspaper.)

DO THE write THING

a kind of final word on the whole All-Time Top 100 thing for now, here's a letter typical of the whinging we've had to put up with. See what you think.

'INCONSISTENT AND WRONG'

Dear AMIGA POWER,
What on Earth has happened to your once great magazine? I used to look upon it as the definitive guide to all that's entertainment on the Amiga, but over the last few months I have become increasingly concerned at one aspect of your magazine that seems to be getting more and more inconsistent and wrong as time goes by. I am of course referring to the reviewing department, as the once ever so faithful reviews are not getting it right consistently on a number of games and I feel that most Amiga gamers agree with me (Is this some kind of psychic vibe thing as opposed to a poll?—Ed). Let's take a look at some of the over-rated offenders with your scores...

Switchblade 2 87% — This game is so bland and characterless I will not even bother. (Ouch! Well, that's us told in no uncertain terms, eh? Great start! — Ed.)

Leander 83% — The same as *Switchblade 2* but with even less action and imagination.

Pacific Islands 87% — From what I saw on the so-called great coverdisk, this is completely dull with some of the worst 3D images ever seen on a home computer. (Ooh, reviewing games from a coverdisk demo. There're magazines for people like you. — Ed.)

The Blues Brothers 88% — Eight bit Nintendo graphics coupled with one or two sprites max per level does a great game not make. (Have you ever seen a Nintendo? — Ed.) Take it away!

Another World 89% — The most overhyped game ever. It's just a very short, basic platform adventure with a few nice film-like cutaway scenes. Nothing special at all, a waste of money!

Rainbow Islands 96% — Very irritating sound that has to be turned down for fear of shame, with repetitive gameplay and only appealing to the insane of persons under three years. (Eh? — Ed.)

Rodland 86% — Yeuccckk! (Move over, Oscar Wilde. — Ed.)

Parasol Stars 88% — No comment! (That old chestnut, eh? — Ed.)

R-Type II 88% — Very over-rated. Slows down when there's a lot on screen. (About a tenth as much as the Super NES version does — Ed.)

Knights Of The Sky 87% — Could have been fun but the slow, jerky update makes it a real chore to play. Too realistic.

Those are the over-rated games, here are some under-rated ones...

Wolfchild 58% — An excellent platform blast that kicks the genre up the backside. (What, with all those great

NEW AP T-SHIRT winner

'A LITTLE HARD TO BELIEVE'

Dear AP,
After much deliberation I've at last decided to Do The Write Thing. You asked if I was out here so I hope you print this despite me going over old ground.

It really did amaze me when 'Oh Dear...' was dropped from the mag and I find your reply that it became boring a little hard to believe. Although it appears the general mood amongst your readers is that the magazine is brilliant, it is difficult to find any harsh criticism of the software houses in it. Okay, you don't give all the games 90% but you hardly take the opportunity to trash terrible games either. Just look at your own guide to last year's games *The Bottom Line*. Wouldn't you agree that words such as 'disappointing', 'expensive', 'overpriced', 'vastly overpriced', 'seriously overpriced' etc appear quite frequently? Even £30 for a game is still a lot of grotzits where I come from. You acknowledge these prices are too high so don't these games deserve to be rubbished? How

innovative new features like, um, er ... — Ed.) Atmospheric with great control.

Alien Breed 82% — One of the best shoot-'em-ups of 1991 with great two player mode. Why aren't all games one meg? (Because there are still thousands and thousands of Amiga owners out there with only 512K, Mr Selfish. — Ed.)

Hudson Hawk 75% — One of the best film licence platformers yet. Hard to control at first (And all the time after that — Ed) but best of its type.

Turrican 2 — A superb, sprawling non-stop festival of destruction with stunning visuals and gameplay. Makes *Switchblade 2* look like a hilarious joke. (How can we have under-rated it? We didn't even review it. — Ed.)

That's it. There's probably more but I'm getting sick of this (You too, eh? — Ed.) but at least, I suspect, more people agree with me than with you (On what evidence? — Ed.) All I can suggest is that before any further 'reviews' are attempted would some of you please make every effort not to go anywhere near an open off-licence or drinking house. After all, you do have a reputation to keep.

Yours sincerely, Mark J Bobowicz,
Crystal Palace

No, you can't have a job. For the benefit of all those readers out there who couldn't be bothered ploughing through the whole of this ramble (well, as much of it as we could bring ourselves to print, anyway), a quick summary. Young Mark here thinks *Another World*, *Rainbow Islands*, *Parasol Stars*, *Leander*, *John Madden Football*, *First Samurai*, *Shadowlands* (we edited out those last three, by the way) and *Knights Of The Sky* are all crap, and not as good as *Wolfchild*, *Alien Breed* and *Hudson Hawk*. He also thinks that the majority of AMIGA POWER readers agree with his views. Well, hold on to your hats until next month. Because, in our September issue we'll be giving every last one of you the chance to vote for your favourite Amiga games. We've already

given you our AMIGA POWER All-Time Top 100. Next month, it'll be your turn, in the AMIGA POWER Reader's Top 100. Bet you can't wait, eh?

'STOP THE CRAZY ARGUMENT'

Dear AMIGA POWER,
This letter is an attempt on my behalf to stop the crazy argument (or debate if you prefer) on the subject of graphics vs playability. It seems to me that 'playability' refers to the amount of enjoyment you get out of playing a game. If this is the case then I do not see how someone can attempt to say that graphics are more important than gameplay, or even vice versa for that matter. Since in-game graphics contribute to the overall playability of a game, it would be like trying to compare a person with his hair colour.
Yours sincerely, Adrian Scotland,
Narborough.

'INHERENT THIEVING NATURE'

Dear AP,
Being an avid reader of most computer magazines I am always amused by some of the viewpoints expressed by the general readership.

Piracy continues to be the scourge of the software world and we're told it's because of the (undeniably) high price of software or because the games are rubbish and don't deserve to be bought. Good enough to copy but not buy?!

Some say it's because of the challenge the latest protection routines offer the hacker/cracker/prisoner of conscience or whatever the fashionable term is. After progressing through various computers since 1981 there's one thing that has remained constant throughout and that's human nature. If a man can get something for free he'll take it, if the risk of getting caught is slight he'll take more of it. It is as simple as that. We make excuses for stealing and in a childlike manner somehow blame

anyone can justify these prices for such crap and chastise software pirates at the same time is beyond me. Probably you too, eh? As my mate Hewitt and I have both found, very cheap games have more lasting appeal, your own coverdisks prove this. As well as Tetris, Mr Wobbly Leg and Missile Command there are other classics (mostly PD — Tanx, Dragon Tiles, Bip) which we've all over Magic Pockets, Face Off or Last Ninja 3.

You say you're a magazine with attitude, but if only you could take the same attitude that the truly rivetting movie mag 'Empire' does. If you buy that mag you must be interested in the movies. If the mag trashes a film it still means you're interested in movies. Thus an advert for a film may still appear next to an unfavourable review of the same flick. Geddit? It all means that you don't necessarily lose ad revenue from being disrespectful.

At least I'm pleased to see recognition, at last, of the great Derek and Clive in your reply to Chris Denton's letter. Feel free to write some incredibly witty reply, preferably with reference to Alfie Noakes and his stories from the north. Hello Alfie! Get Miss Carruthers to send us an Empire T-shirt, bring back Oh Dear, get real, and all is forgiven. Ta! Yours, T Benson, Doncaster.

Sorry, T, but you're going to have to make do with a serious reply. The software prices/piracy argument is indeed old ground, and all I'm going to say about it here is yes, games are overpriced, but piracy only makes the situation worse,

the seller.

If the high prices are to blame then why are budget titles copied as well as full price? Why are cover mounted disks stolen? Because it beats paying for them and the risks of getting caught are low. My local newsagent now reinforces the low tack tape with sellotape resulting in a torn cover when, after purchasing the magazine, I attempt to remove the disk. There will always be Theft (its legal definition) because some people steal regardless of their financial position. To say they do it because of price or sub-standard quality is a poor excuse for their inherent thieving nature.

You want another example of human nature at its best? How many people cluttering up the aisles at WH Smith reading the magazines and even the newspapers (I actually buy the items they read? If they are checking out the contents then why check it from cover to cover only to put it back on the shelf and 'check' another. Some of us pay for magazines if we can reach them through the ranks of free-loaders. If you aren't even prepared to pay for a newspaper then you really are as tight as the mythical duck's bottom. Imagine your circulation figures if these people actually paid for the magazines and newspapers they 'check out.'

As for the price of software coming down with the defeat of piracy, c'mon software companies you are subject to the same human nature that dictates that well known phrase 'if people are prepared to pay it...'. The reality of the matter is that at the end of the day the software companies are in the game to make money. They will continue to charge what they think the majority of punters will pay.

Boycotting was suggested by Paul Sheriffs (AP14). Unfortunately a drop in demand for a particular format would only encourage the software companies to abandon that computer for the profitable ones. If piracy is taken into consideration when companies calculate the price point of games then how do they calculate the



DO THE write THING

not better. As for the 'Empire' attitude thing, your comparison would be valid if the movie and game markets were the same. Unfortunately, they're not. Game publishers are much less prepared to accept the kind of criticism that's common in the movie or music worlds (because a reviewer's criticism affects computer games sales more than box office takings) with the result that when AMIGA POWER puts the boot in on a particularly dire game, certain companies will indeed withdraw advertisements, as they're perfectly entitled to do, however short-sighted and ridiculous it might be. What we NEVER do here at AP is allow that to affect our reviews of any current or subsequent products from that or any other publisher, which brings me to your earlier comments about not being tough enough with crap games. I think it's generally accepted in the software industry now that absolutely no-one is harder on crap games than AMIGA POWER, certainly not in the Amiga market. As for harsh criticism being 'difficult to find', how about these snippets from the last issue alone: 'the execution is sloppy, fiddly, annoying and sometimes a combination of all three', 'the icons used [are] some of the most indistinct, crappiest little things we've seen in ages' (Sim Ant); 'it's boring - extremely boring - and I'm never going to play it again. Ever.' (Spoils Of War); 'this is a pile of old cobbles', 'the graphical sequence illustrating the ensuing fiasco is pathetic' (American Football Coach); 'a game so bog-standard and bereft of imagination that you'll bitterly regret every wasted second

of effort', 'for illiterate social inadequates only' (The Manager); 'a next-to-useless RPG. Could put newcomers off for life' (Pools Of Darkness); 'horribly tedious trudge with pretty graphics and nob-all else', 'after half an hour of it I'd had more than enough' (Golden Axe). You want meaner than this?

And finally, Oh Dear... The main problem with Oh Dear... was that we'd simply run out of games which were truly dire enough to justify the kind of vitriol which the column specialised in. Sure, lots of games are too expensive, or not as good as they could have been, or not up to their hype, or even downright rubbish, but not all that many are so spectacularly dreadful that they merit ritual slaughter, unless you resort to picking on crappy Space Invaders clones from five years ago or insignificant little Belgian games (no offence meant to Belgians or Belgian software houses there, incidentally) that only three people ever played and which no-one would consequently understand a column on. That said, it was a hugely popular feature and we'd be more than happy to bring it back, so here's what we're going to do. If there's a game or games that you'd really like to see get the Oh Dear... treatment, then either just tell us which ones, or actually write a column (200-300 words) on them yourself. If we get any decent replies we'll print them (and there'll be some prizes in it too), and if we get a worthwhile list of games worth covering then we'll bring the column back ourselves. (All correspondence to 'Oh Dear...' at the usual address).

few paragraphs:

1. Magazines are supplied on a Sale Or Return basis. This means that if the shop doesn't sell the mag, it goes back to where it came from and the shop gets its readies back.

2. Disks on the magazine work on the same principle. If the company who supplies the magazines doesn't get its disks back, the shop cannot reclaim its money back.

3. Most newsagents don't have the coverdisks attached to the cover of the magazines because of the increasing tea leaf situation. So if the disks are kept behind the counter and not on the mags, newsagents would lose less money through stolen disks (more and more outlets are already doing this).

4. ...so why not have the disks on magazines as optional extras? One reader may want AMIGA POWER with the coverdisks, and he will then pay £3.75. Another may want the magazine but not the disks, so he would pay £2.95 (£3.75 minus 80p for two disks).

5. The newsagent gets his refund according to how many disks and how many magazines he has left. He would not suffer from stolen disks because they would be out of harm's way. He will in fact be saving money.

6. Potential buyers of the magazine can now buy the mag with or without the coverdisks. The extra 80p saved can now be put to good use. You can go and buy a regular milkshake from McDonalds or a couple of packets of those bacon Wheat Crunchies!

7. The consumer benefits with the optional cheap rate, the newsagent benefits by having less coverdisks stolen, the only people who may lose out are those who presently duplicate disks, print the labels for them, and stick the disks on the front of the mags (until the newsagents come and remove them!)

8. Unless the disk are so good that everybody wants them, of course...

So let's hear you, everybody!
Yours Hopefully, David Burns,
Doncaster ●

number of illegal copies to reach the compensatory price charged?

If piracy=lost profit=higher prices then why do games console cartridges=low or no piracy=high prices? Perhaps it brings us back to the original theory i.e. the price is 'set' at whatever the punters will pay. Face it they've got us by the short and curries, if we don't like it then we don't buy it so the big boys move on to the high price/high profit console market and blame piracy or whatever else conceals the basic "maximum profit" instinct that is big business. Just accept it for what it really is and take off the rose-tinted spectacles.

Sorry my letter was so long but thanks for staying with it to the end. Great magazine! Great ATTITUDE!
Yours faithfully, Phillip James,
Melksham

I'm really depressed now. You're right about human nature, of course (more than anything else, that's the real single reason why piracy will never be wiped out, whether it be in the sphere of video games, records, movies or whatever. You can already buy bits of hardware to let you copy Mega Drive and Super NES carts onto disks for a couple of hundred quid), but I think you're a bit hard on the people

in WH Smith - can you afford to buy every Amiga mag every month at almost four quid a go? Buckets of moolah required! We don't mind, as long as it's the right one they buy at the end of the day...

'MONTHS OF INTENSE RESEARCH'

Dear A P,
I have a new money making scam even better than that of S Byron in issue 11. After months of intense research I have created a new game for all the lucky owners of that great PD classic *Mr Munk In Fluidland*. Its called *Mr Bounce*, and to play you also need a joystick with autofire. All you do is turn the autofire on and play exactly the same as you would do in *Mr Munk* (dodging balls, jumping spikes etc), only you're constantly jumping all the time.

As you can well imagine, this adds a touch more flavour to the game, and it knocks spots off *Blindtris* too (issue 14).

So where does the money-making scam come into it? Well, as you can probably guess, a lot of time and effort has gone into producing this masterpiece, so I would appreciate it if any of you wealthy Amiga owners could help replenish my resources so that I am able to create more games of such astonishing talent. All contributions can be sent to the following

address:
Scott Griffiths,
House Of The Mentally Insecure,
1, Can-short-of-a-six-pack Road,
Screwloose,
MAD1 UR2
Cheers, Scott Griffiths, Brentwood

'NOT TO EVERYONE'S TASTES'

Dear A P,
I am writing about one of last month's letters entitled 'C'Mon Everybody', where a bloke called Demos (funny name that!) was getting stressed up about the price of the magazine.

The magazine (for all the hard work you put into it) I'm sure justifies its price, but I am unhappy about the coverdisk(s) situation which now applies to all magazines and not just POWER.

You state in your reply to Demos that 'two disks on the cover is 80p'. Yes, fair enough, but who says that we should have two disks on the cover, why not just have one, or even none at all?

The last remark will probably not be to everyone's tastes - I'm sure a lot of people enjoy the demos on coverdisks.

Unfortunately, I am not one of those people, so consider the next

is *Super Grand Prix Simulator* from Code Masters, and they're on 0926 814132.

• David Willoughby of Newcastle - you're wrong about *Rainbow Islands*, but you're the only person who made us laugh with a reason why. We love you.

• Donald Leung-Cheun of Surrey - yes, it is you who can't add up. A disk costs us 40p - the newsagents take half the cover price of AP as their cut - we have to increase the price by 80p to get the 40p back.

• Mr J M Pearson of & Muschamp Terrace, Warsop, Mansfield, Notts, NG20 0NL is a wheelchair-bound bowls fan who can't find a bowls sim for his Amiga,

and he'd like anyone who knows of one to write to him with some info. Anybody out there?

• Russell Beveridge of Midmar sent in a list of games and people etc he'd dedicate them to, including *Abandoned Places* (Canary Wharf), *Cruise For A Corpse* (The Spanish Lifeguards), *Megatraveller* (The Duchess Of York) and *Leather Goddesses Of Phobos* (er, Amanda Cook). Can you do any better? Software prizes for the best entries to Dedication - That's What You Need at the usual address.

And finally Cyril, Mark Finkel asks if we know why *Formula One Grand Prix* didn't have a two-player modem link mode. Er, no Mark, we don't. Sorry.

AND ANOTHER THING...

• Luke Pollard of Yelverton can't find Hi-Tec's Hanna Barbera Cartoon Collection anywhere. Try Hi-Tec on 0742 587555, Luke.

• Gareth Deveney of Wirral is another poor soul who thinks that you have to subscribe to AP to be able to buy back issues. Of course you don't, Gareth, just fill in the form and send it to the address given as normal. Just because it's called the Subscriptions Department doesn't mean it's for subscribers only.

• Hugh Yeoman of York, the game you're looking for

SEGA POWER

GO FOR GOLD!



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These are the continuing voyages of The Bottom Line - on its never-ending mission to provide you with information on every important full price release of the past year. Classic or old duffer? This is where you'll find out.

THE ALL NEW BOTTOM LINE

(AND HOW TO UNDERSTAND IT)

★★★★ Excellent ★★★★★ Nearly there ★★★★★ Very good
★★★ Has its moments ★★ Flawed ★ Dire

The whole point of this new Bottom Line is to cram even more information into less space. Here's how it works...

The top bit is easy:
GAME NAME
Publisher Price

Then we get (just for your information really) the issue of AMIGA POWER the game was originally reviewed in, the mark it got at the time and the reviewer's initials. If the game appeared in our new, updated All-time Top 100 Games, its position comes

next, followed by the new mini-review and a new rating out of five stars (with red ones for real 'must buys'). And there you have it - all you could ever need to know about just about every full price game you're even slightly likely to think about buying.

WHO'S WHO

AI - Andy Ide ● CC - Colin Campbell ● DG - Dave Golder ● GP - Gary Penn ● JD - Jonathan Davies ● KF - Karl Foster
MB - Matt Bielby ● MR - Mark Ramshaw ● MS - Matthew Squires ● NW - Neil West ● RP - Rich Pelley ● SC - Stuart Campbell

ABANDONED PLACES

Electronic Arts £29.99



AP11 80% KF
Definitely one of the biggest RPGs you'll ever play, but as you might expect, that means an awful lot of fiddling about with disks. It looks a bit tacky too, but you certainly get plenty of game for your money. ★★★★★

THE ADDAMS FAMILY

Ocean £25.99

AP14 88% MB

Highly simplified Mario clone, but no less playable for all that. Huge and tough, and while it looks a bit bare in places, there's no shortage of things going on. A goody for sure. ★★★★★

ADVANTAGE TENNIS

Infogrames £25.99

AP12 69% DG

We're still waiting for the definitive Amiga tennis game. This is up there with the best of the contenders, but poor controls let it down. ★★★

THE ADVENTURES OF WILLY BEAMISH

Sierra £34.99

AP12 69% MR

Great plot with some genuinely funny touches of humour, but the game itself is disappointingly straightforward and linear. For £35, it's a bit short on depth to justify buying. ★★

AGONY

Psychosis £25.99



AP13 78% SC
The mellowest shoot-'em-up around, with stunning graphics and relaxed, blissed-out gameplay (but utterly tragic music). The six levels won't take you long to get through, though, so watch out if you're after a real challenge. ★★★★★

AH37-M THUNDERHAWK

Core £30.99



AP5 86% JD T100 No.67
A helicopter flight sim that's really more of a straight arcade blaster, with loads of action but not much to look at. The mouse control is a little shaky, but this is excellent fun all the same. ★★★★★

ALCATRAZ

Infogrames £25.99

AP13 73% NW

A bit of a pain in one-player mode (you have to play two characters simultaneously), but much more fun with a chum around, this maze game/shoot-'em-up is atmospheric and addictive, if not the biggest thing you'll ever see. Not bad. ★★★

ALIEN BREED

Team 17 £25.99

AP8 82% RP

Ultra-slick Gauntlet clone - it gets a bit repetitive but there's loads of top slimy-slaughtering fun to be had beforehand. Not much evidence of one meg being used though. ★★★

ALIEN STORM

US Gold £25.99

AP9 44% NW

Imagine something as simple as Golden Axe without the clever sophisticated stuff. Yep, it's really that dreadful. ★

ALTERED DESTINY

Accolade £29.99

AP7 73% JD

Technically it's pretty grim, but a decent enough adventure game beneath the peeling wallpaper and flaking paint on the surface. A long way short of fabulous, though - ultimately it's just another average adventure. ★★★

AMERICAN FOOTBALL COACH

Composer Software £14.95

AP14 21% NW

John Madden Football without the groovy graphics, exciting strategy/arcade blend, competent programming and pretty much everything else. ★

AMNIO

Psychosis £25.99

AP9 76% MR

Inspired by arcade classics Defender and Sinistar, but this omnidirectional-scrolling blaster is over-fast, under-controllable and graphically very cluttered. Reasonable fun, but utterly forgettable. ★★

ANOTHER WORLD

US Gold £25.99



AP10 89% MR T100 No.20

Okay, so you'll finish it in a couple of days, but this is absolutely gorgeous stuff, playable and different with an atmosphere all its own. Every new screen is an exciting discovery, and while quantity may be lacking, there's no doubting this one's quality. Let's just hope for a (bigger) sequel soon. ★★★★★

APIDYA

Play Byte £25.99



AP13 89% MR T100 No.25

We can't agree whether this is the best Amiga horizontally-scrolling shoot-'em-up ever or only the second-best (it's rival is the terminally cool R-Type 2), but it's definitely completely excellent, so why are you reading this instead of going out to the shops to buy it right now? Eh? ★★★★★

ARMALYTE

Thalamus £25.99

AP5 58% CC

...Whereas if you've got this one, we'd advise you to go out to the shops and demand your money back immediately. Ridiculously hard to the point of being unplayable, Armalyte is one game that shouldn't have bothered making the trip across from the C64. ★★

A320 AIRBUS

Thalion £29.99

AP13 66% DG

You know how people say that if you want to play arcade games, you must have a console? Horrific image-wrecking trainpotter guff like this is the reason why. If you want to fly, go in a plane, don't buy an Amiga. 'Realistic'? Well maybe, but who cares? ★

BABY JO

Loricel £24.99

AP8 49% MB

It's after you've played A320 Airbus that Baby Jo starts to look not quite so bad after all. It's a bit primitive and a bit simplistic, but it's cute and it's got a sense of humour, and you can do a lot worse than that in this world. ★★

BACKGAMMON ROYALE

Oxford Software £19.99

AP12 45% JD

Too thin a game to justify this price, and no use as a learning tool thanks to the horrible, confusing instruction manual. Buy a real Backgammon set, it's better and cheaper. ★

BARBARIAN 2

Psychosis £25.99



AP9 68% SC

Too little too late, this pretty little arcade adventure is completely lacking in action or challenge. Unless you found Shadow Of The Beast a bit too complicated for your liking, you'll get bored very swiftly. ★★

BATTLE CHESS II - CHINESE CHESS

Electronic Arts £25.99

AP5 48% CC

Looks very sweet, but Chinese Chess just isn't as appealing as the traditional 'Western'-style version to most tastes. Ultimately just a little too clever for its own good. ★★

BATTLE ISLE

Ubi Soft £29.99

AP9 78% SC

A really nice idea, with an excellent control interface, but it falls at the last hurdle thanks to some enormous delays during play and a badly thought-out combat system. There's the germ of a real classic in here, though. ★★

BIG BUSINESS

Magic Bytes £25.99

AP6 40% JD

A funny business simulation? Well, yes, but the funny bits aren't very funny and the business bits are completely tedious. It's an original idea, but unfortunately it's not a very good original idea. ★

BIG RUN

Storm £25.99

AP11 61% DG

With Lotus II, Vroom, and Lotus I on budget, do you really need this third-rate conversion of a second-rate arcade driving game? No, we didn't think so. ★★

BILLIARDS II SIMULATOR

Infogrames £25.99

AP5 47% JD

Well, it's not bad, but it's not Jimmy White's Whirlwind Snooker, is it? 'Crazy Pool' on an octagonal table is quite a laugh, but not really enough. ★★

BIRDS OF PREY

Electronic Arts £34.99

AP9 81% JD

Incredibly detailed and comprehensive, but the incredibly slow frame update gets in the way



just too much for all but the real flight game purist. Lots to see and do (and shoot) if you're really patient though. ★★

BLACK CRYPT

Electronic Arts £25.99



AP11 85% GP

Real RPG devotees don't seem to go for it - preferring the likes of the Beholder games, but there appears to be something about this one which draws in the uninitiated. It's nothing new, but give it a try - you might like it... ★★

BLADE WARRIOR

Image Works £25.99

AP5 77% JD

Exceptionally atmospheric silhouette graphics, but slightly thin in the gameplay stakes. Still a cut above the average arcade adventure, though. ★★

THE BLUES BROTHERS

Titus £25.99



AP7 87% SC T100 No.26

Funny, addictive, colossaly playable, crisp and beautiful-looking, gorgeously presented, excellently-designed and magnificently-written. But that's enough about AMIGA POWER. The Blues Brothers is fab as well. Our favourite character licence game ever. John Belushi would have approved. ★★★★★

BONANZA BROS

US Gold £25.99



AP9 81% GP

Good conversion of the coin-op, but for some reason it's just not as lovable on home computer formats. Two-player mode is really good fun, but in solo mode it's lacking a bit. A touch slow, and the 10 levels can be played through in no time. ★★

BOOLY

Loricel £19.99

AP8 64% MB

Characterful and imaginative little thing, but you really need to force yourself to play it properly. It's quite engrossing, but it's never going to be a No.1. ★★

BOROBODUR

Thalamus £25.99

AP11 34% SC

Really awful platform game, tied onto reasonably neat driving section which isn't good enough to suffer the horrors before it for. Really badly programmed too. ★

BOSTON BOMB CLUB

Silmaril £25.99

AP7 78% MB

One of the better puzzle games we've seen, with lots of character and a simple but addictive idea neatly executed. Like most puzzlers, though, it doesn't have lasting appeal and you'll get bored after a while.

★★★

BRAIN BLASTERS

Ubi Soft £25.99

AP7 32% SC

Remember that old parlour game where you got shown a tray full of odd objects for 30 seconds and then had to remember what they all were? Well, now it's on the Amiga for £26. Isn't technology wonderful? ★

BREACH 2 (ENHANCED)

Impressions £29.99

AP10 60% RP

Spectrum-quality graphics, but a more entertaining game than many in the RPG genre. £30 is just silly, though. ★★★

BRIDES OF DRACULA

Gonzo Games £25.99

AP13 59% MS

Astoundingly crude technically, the execution and some elementary design flaws ruin what might have been some top *Spy vs Spy*-esque vampire antics. ★

BUILDERLAND

Loricel £24.99

AP8 63% MB

Potentially groovy *Lemmings*-type effort, but it's a shame it appears to have been programmed in AMOS. Still quite playable, but too primitive to really hold your attention. ★★★

CAPTAIN PLANET

Mindscape £25.99

AP8 43% NW

Really tragic platform atrocity licensed from one of the laziest cartoon heroes in living memory. Shoddily put-together and a complete waste of a potentially good design. ★

THE CARDINAL OF THE

KREMLIN

Accolade £24.99

AP4 51% CC

Utterly puzzling arcade blasting section slapped arbitrarily into the middle of the game wrecks what was shaping up to be an absorbing and interesting political strategy game. Shoot the designer. ★★

CARDIAXX

Electronic Zoo £25.99

AP9 59% SC

It's nice to see someone try to do a *Defender* for the '90s, but not so nice when it turns out to be as characterless and unplayable as this. Wildly over-sensitive and illogical in play. ★

CASTLES

Interplay £29.99

AP13 58% KF

Could-have-been-fun attempt at a *Sim City*-style epic with castles (surprise!) in it, but it's all too painfully slow and it doesn't even balance the lack of speed with any real depth or realism. ★★

CELTIC LEGENDS

Ubi Soft £30.99



AP9 89% KF T100 No.27

Fans of the 8-bit classic *Chaos* will find that this is the closest the Amiga's yet come to emulating that game's timeless appeal, but with added depth and strategy. A little on

the slow side, but enormously compelling and enjoyable. ★★★★★

CHALLENGE GOLF

On-Line £24.99

AP4 45% SC

PGA Tour Golf – it's slick and superbly playable. *MicroProse Golf* – it's technically stunning and very realistic. *Challenge Golf* – it's tacky, crap-looking, and has a set of physics laws all its own. Total rubbish. ★

CHAMPION DRIVER

Idea £25.99



AP9 75% SC

Fast and smooth cross between *Hot Rod* and *Super Sprint*, this is pretty shallow stuff but it's one of the most enjoyable Amiga driving games you'll see all the same. Good achievement/reward balance too. ★★★★★

CHAMPIONSHIP

MANAGER

Domark £24.99

AP15 38% JD

A very tedious and boring attempt at the football management genre. There's absolutely no football action, but there is a ridiculous amount of disk accessing. Don't waste your money, you'd get more satisfaction flushing it down the toilet. Try *Chrysalis*! Graham Taylor management game instead. ★

THE CHARGE OF THE

LIGHT BRIGADE

Impressions £29.99

AP5 68% JD

Hey, someone's done that wargame with pretty graphics. Unfortunately, they've cocked up the actual wargame bit with some strange and silly rules, but this is still fairly lively, comparatively speaking. ★★

CHE: GUERRILLA IN

BOLIVIA

CCS £25.99

AP10 34% RP

About as up-to-date as Che himself. Forget it. ★

CHESS CHAMPION 2175

Oxford Softworks £19.99

AP12 80% KF

Millions of options, loads of difficulty settings, easy to get into, good-looking and instructive, this is almost certainly the best Amiga chess game yet. ★★★★★

CISCO HEAT

Image Works £25.99

AP10 66% SC

It's hard to tell if the programmers ever played the coin-op this is supposedly based on, but it's not a bad little arcade driving game in its own right. Then again, it's not exactly good, either. ★★

CONFLICT MIDDLE EAST

SSI/US Gold £30.99

AP5 68% SM

Ho hum, it's yet another strictly-for-the-diehards wargame. Crap graphics, lots of technically accurate data about tanks and stuff, you know the drill by now. ★★

COVER GIRL POKER

Emotional Pictures/Storm £25.99

AP13 6% MR

A completely amazing game. You'll be amazed at the poor-quality pictures, astounded by the appallingly tacky dialogue, and utterly staggered at how unbelievably bad it is at poker. If you own it, kill yourself. ★

COVERT ACTION

MicroProse £34.99

AP8 81% SC T100 No. 99

Ridiculously expensive but very atmospheric spy 'simulator', with lots of little sub-games (some of which are actually enjoyable, shock horror) actually going together to make a cohesive whole. Shame about that price, though. ★★★★★

CRIME CITY

If... £25.99

AP11 30% GP

Nice detective murder-mystery idea, but useless plot development and unpleasant user interface. This could have been good, if only it had had a bit of atmosphere to it. ★

CRIME DOES NOT PAY

Titus £25.99

AP6 13% CC

Really horrible beat-'em-up/shoot-'em-up/bin-'em-up rubbish with a dubious Mafia-based plotline. Crap in almost every meaningful way. ★

CRIME TIME

Starbyte £25.99

AP9 32% RP

Hopeless adventure game, old-fashioned and unoriginal. Really, with the likes of *Monkey Island* around, we don't quite understand why people bother releasing this kind of drivel at all. ★

CRUISE FOR A CORPSE

Delphine/US Gold £27.99



AP6 87% MR T100 No.54

Now this is much more like it. Superbly put-together and carefully-designed, this is one of the top five adventures of all time. An awful lot of disk accessing and swapping, but for once it's almost worth putting up with. ★★★★★

DARKMAN

Ocean £25.99

AP6 59% SC

The absolute nadir of the 'multiple-sub-games-movie-licence' genre (well, except for *Total Recall*, maybe). *Darkman* is shallow, repetitive, boring and completely lacking the need for any skill whatsoever. And that's just the good bits. ★

DEATHBRINGER

Empire £25.99

AP9 54% SC

Wildly impressive 32-level parallax, but there's nothing else to it at all. Even the gameplay that there is (simple hack'n'slash stuff) isn't very well executed. More of a demo than a game. ★★

DEATH KNIGHTS OF

KRYNN

SSI/US Gold £25.99

AP7 60% SC

First the good news – this isn't nearly as hateful as *Secret Of The Silver Blades*. Now the bad news – it isn't nearly as good as *Deathbringer*. ★

DELIVERANCE

21st Century Entertainment £25.99

AP14 75% JD

Cruder, more colourful version of *Gods*, without the depth but with a bit more zing to it. ★★

DINO WARS

Magic Bytes £25.99

AP6 45% RP

Cute variation on chess, especially the two-player 'not-waiting-for-the-other-player-to-move' version, but the central beat-'em-up bit is crap and the game's a bit thin for almost £26. ★★

DISCOVERY

Impressions £29.99



AP15 75% JD

Ships, history, and the anniversary of Columbus' discovery of America. It's a pretty strange subject for a game, but then the American people have become a very strange sort of race. 'Celebrate Columbus' anniversary on the Amiga', sez our Jonathan. Quite. ★★★★★

DOUBLE DRAGON III

Storm £25.99

AP9 29% SC

While the first two *Double Dragon* games were simplistic and over-easy, at least they looked quite nice. This is much less complex than either of those, and a lot uglier too. ★

DRAGON FIGHTER

Idea £25.99

AP9 56% JD

Novel mix of two styles (*R-Type*ish shoot-'em-up and strategy game), but neither section has been very well executed. The whole thing is pretty slick, but there's nothing much here to keep you entertained for long. ★★

DREADNOUGHTS

Turcan Research Systems £34.95

AP14 80% JD

A naval strategy wargame that Jonathan liked? Nurse! ★★★★★

DUNE

Virgin £30.99

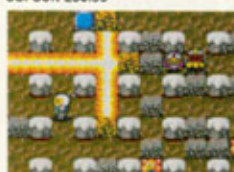


AP15 81% DG

A highly polished adventure game which is more of a strategy game-cum-animated-book. It should appeal to adventure fans and non-gaming fans of the book, alike. ★★★★★

DYNA BLASTER

Ubi Soft £30.99



AP12 83% MB T100 No.13

Good fun by itself, but play this in five-player mode (with the joystick adaptor included) and you'll find entire days disappearing from your life at a time. If you've got any friends at all, this is a complete and utter must. ★★★★★

ELF

Ocean £25.99

AP5 73% CC

Old-fashioned platform arcade adventure, with over-fussy graphics and uneventful gameplay. A certain twee charm, but nothing you'd actually want to pay money for (unless you enjoy giving the stuff away). ★★

ELVIRA – THE ARCADE

GAME

Flair £25.99

AP10 70% NW

Sort of like a prettier but much cruder version of *Gods*. Not bad, but not

exactly thrilling, it's yet another of those 'okayish' jobs (you should know the drill by now). ★★

ELVIRA II: THE JAWS OF CEREBUS

Accolade £34.99

AP13 33% GP

Totally dull and unexciting (surely the very last thing a game about the larger-than-life Elvira should be) million-disk adventure, and shockingly priced. ★

EPIC

Ocean £25.99



AP15 34% KF

Put that wallet away. The only thing that's epic about this one is how long we've had to wait for it. It scores on the graphics, and can initially be fun, but really – it's no game. ★

EUROPEAN FOOTBALL

CHAMP

Domark £24.99



AP15 64% NW

A bog standard footy game. Forget the coin-op – there was little chance of recreating the fancy graphics here – so instead Domark have concentrated on keeping what gameplay there is up to scratch. A nice try, but it's unlikely to win the cup. ★★

THE EXECUTIONER

Hawk £25.99

AP5 55% SC

Pretty dodgy attempt at capturing the classic style of the *Thrust* games of days gone by. Torture section is unpleasant and gratuitous. ★★

EYE OF THE BEHOLDER II

SSI/US Gold £35.99

AP14 86% KF

Nothing here that wasn't in the first (classic) game, but generally done that little bit better. Think carefully before buying both, though. ★★★★★

FACE OFF

Krisalis £25.99

AP9 60% SC

Manchester United Europe on ice, but less fun. About as good as Amiga ice hockey gets at the moment, though. ★★

FALLING JEWELS

Soft & Easy £25.99

AP10 66% GP

Very rough-looking but sneakily likeable clone of the Sega *Tetris* clone *Columns*. You could do worse (like any of the official Amiga *Tetris* games, for example). ★★

FANTASTIC VOYAGE

Centaur £25.99

AP10 77% RP

Average shoot-'em-up distinguished by a rather lovely lighting effect which lends the game a charming atmosphere, albeit without adding anything to the hackneyed design. ★★

FATE – GATES OF DAWN

Rainbow Arts £29.99

AP8 70% JD

Finicky and tatty FRPG, only partially redeemed by the fact that it's got some moderately cute babes in it. ★★

FINAL BLOW

Storm £25.99

AP9 33% SC

Astonishingly shallow even for a boxing game, you'll spend half-an-hour completing this and the rest of your life regretting buying it in the first place. So don't! ★

FINAL FIGHT

US Gold £25.99

AP6 82% GP T100 No.80

Very close conversion of one of the few half-decent arcade beat-'em-ups, and probably the only Amiga game in the genre (apart from *IK+*) that's worth playing at all. A couple of minor features missing, but basically really good stuff. ★★★★★

FIRE AND ICE

Renegade £25.99



AP14 88% MR

Magic Pockets, but fast and good. ★★★★★

FIRETEAM 2200

Internecline £29.99

AP13 31% DG

Quite breathtakingly horrid-looking, and seriously dull to boot. Just another wargame, really. ★

FIRST SAMURAI

Ubi Soft (with Mega lo Mania)

£30.99



AP8 91% SC T100 No.14

One of the most beautifully-constructed and playable arcade adventures the world's ever seen, with truly stunning sound into the bargain. This is the way it should be done, always. ★★★★★

FLOOR 13

Virgin £30.99

AP14 75% MS

Tense sim of a covert department of the secret service. Plausible, and wonderfully gripping, if a bit expensive side for a game with no colour or moving graphics. ★★★★★

FOOTBALL DIRECTOR II

D&H £24.99

AP8 55% CC

Zzzz. ★

FORMULA ONE GRAND

PRIX

MicroProse £34.99



AP7 92% GP T100 No.2

Probably the most stunning technical achievement seen in Amiga games programming to date, but more importantly, a superbly and endlessly playable game to boot. Monstrously impressive in every way – buy this or we'll shoot you. ★★★★★

4D SPORTS BOXING

Mindscape £25.99

AP9 40% GP

The fourth dimension is, er, a really boring place to be. ★

4D SPORTS DRIVING

Mindscape £25.99
AP11 69% NW
A quite neat *Race Drivin'* clone, somewhat spoiled by the really clumsy and thoughtless approach to disk swapping. ★★★

FLAMES OF FREEDOM - MIDWINTER II

MicroProse £34.99
AP6 80% MB
Weeks and weeks of exploring, but the shaky and inconsistent game logic blows the atmosphere a bit. Falls between the two stools of action game and strategy epic a little awkwardly. ★★★

FLIGHT OF THE INTRUDER

Image Works £30.99
AP8 83% JD
Surprisingly enjoyable and zappy flight sim based on one of the US Navy's clunkier old airborne warhorses, which is perhaps where the game's quirky character comes from. ★★★

FUZZBALL

System 3 £19.99
AP9 80% MS
This Bubble Bobble-esque arcade platformer is almost there, but the stupid control and sky-high difficulty puts a very hefty spanner in its works. Could have been great, but isn't. ★★★

GAUNTLET III

US Gold £25.99
AP5 67% JD
Interesting attempt to do something new with the formula, but it loses the original's single-minded sense of purpose as well as some of the action. ★★★

GEISHA

Tomahawk £25.99
AP6 5% GP
Spectacularly awful mishmash of half-a-dozen game styles, executed with a breathtaking lack of competence, with a truly tasteless plot slapped on top. We admit it, we over-rated this one. ★

GLOBAL EFFECT

Millennium £29.99
AP13 60% JD
Sim City goes Green, but doesn't quite cut it gameplay and control interface-wise. Some very poor design logic makes it something of a chore. ★★

GO

Oxford Softworks £19.99
AP12 80% SC
Unsophisticated but workable version of one of the true (and often ignored) classics of boardgaming. 100 skill levels and a handicapping system gives everyone the chance to play this absorbing and challenging game. ★★★★★

THE GODFATHER

US Gold £30.99
AP10 56% MS
The Godfather saga - just try to imagine how much potential there is for a really great game in there. Then look at this godawful witless *RoboCop* clone and cry for a day and a half. ★

GOLDEN EAGLE

Loriciel £28.99
AP10 55% JD
Icky *Rolling Thunder* playalike with cute animation but no noticeable gameplay. Uninteresting, uninspired and un-French. ★

GRAEME SOUNESS VECTOR SOCCER

Impulse £25.99
AP10 32% SC
A brave effort, but while the vector graphics work pretty well, the soccer bit fails miserably. File under 'nice try, no cigar'. ★

GREAT NAPOLEONIC BATTLES

Impressions £29.99
AP10 63% RP
Duff wargame with a built-in editor so you can actually make it as much fun as you want! Allegedly. ★★

HAGAR THE HORRIBLE

Kingsoft £25.99
AP9 65% MS
Kind of like a more expensive version of *The New Zealand Story* with Vikings in it. Surprisingly enough, less cute. ★★★

HALLS OF MONTEZUMA

Electronic Arts £25.99
AP4 61% JD
Millions of scenarios, but grotesquely unfriendly and complicated to anyone but diehard devotees. ★★

HARE RAISING HAVOC

Disney £25.99
AP12 28% SC/68% MR
It looks nice, but there's about as much gameplay in here as there is in a big empty box marked 'Gameplay-Free Zone'. It does have some redeeming features (it's quite funny) but you'll never play it more than once. If you've got a hard drive (and you can't play this any other way), don't waste its memory space. ★

HARLEQUIN

Gremlin £25.99
AP11 91% SC T100 No.15
One of the most complete, entertaining, addictive and imaginative games of any kind ever seen on the Amiga, *Harlequin* is a tour de force of programming and design. It's the game *Roobocod* should have been. Platforms and spacehoppers have never been so much fun. ★★★★★

HARPOON (WITH BATTLESET II)

Electronic Arts £34.99
AP11 64% JD
Phenomenally detailed, but you'll have to be a retired Admiral to have enough time on your hands to play it properly. ★★

HEARTS OF CHINA

Sierra £34.99
AP10 84% MR
Lots better than most recent Sierra efforts, but still very linear, and if you haven't got one meg and a hard drive, forget it completely. ★★★★★

HEIMDALL

Core Design £30.99
AP8 86% MB T100 No.46
If you're fed up of appallingly tatty RPGs, why not show some programmers this? Accessible, playable, gorgeous to look at, but still holding plenty of depth and challenge, this is the way the genre should be going. ★★★★★

HERO QUEST: RETURN OF THE WITCHLORD

Gremlin £14.99
AP7 80% JD
A clutch of new levels for the pretty groovy board game conversion. Nothing remarkable, but it certainly extends the game's life. ★★★

HOME ALONE

Accolade £24.99
AP10 48% RP
Almost as irritating as Macaulay Culkin. ★

HOOK

Ocean £25.99
AP15 84% MR
The atmosphere of Spielberg's *Hook* movie is nicely captured, but there isn't really all that much to it. It's small and shallow, but still jolly nicely formed. ★★★★★

HOSTILE BREED

Palace £25.99
AP15 82% MR
Brave, different, and mostly successful attempt to add intelligence to the shoot-'em-up. Sadly it's the shoot-'em-up bit that lets the side down. A little more attention should have been given to the arcade side of things. ★★★★★

HOT RUBBER

Palace £25.99
AP14 50% GP
Completely take-it-or-leave-it motorbike racer that looks pretty sad next to *Vroom* and *Super Hang-On*. ★★

HUDSON HAWK

Ocean £25.99
AP7 75% SC
Almost a prototype *Titus The Fox*, this is an almost-great cartoon platform effort ruined by a hideously unfriendly inertia-heavy control system. Still more cohesive and enjoyable than the usual movie licence game, though. ★★

INDY HEAT

Storm £25.99
AP11 63% SC
A very good conversion of the arcade game, but it's just too easy and it lacks the addictive life of *Super Off Road*. Excellent fun with a couple of friends round all the same, though. ★★

INTERNATIONAL CHAMPIONSHIP ATHLETICS

Hawk £25.99
AP5 59% CC
Crude and old-fashioned joystick-wagging sports sim it may be, but somehow it manages to be quite good fun for a bit. Really tacky, but you can't help loving it. Worth £26 in the same way that *Gazza's* worth five million quid, ie not. ★★★

ISHAR

Silmarils £29.99
AP15 78% KF
An atmospheric experience with many thoughtful and original touches to set it apart from the rest of the RPG field. The only problem is that it's possible to stumble around for a long time before getting into the real meat of the action. ★★

JAGUAR XJ220

Core Design £25.99
AP15 85% JD
Sadly this game hasn't improved at all on *Lotus II*, with lack of driving excitement and cars on the road being two major problems. On the other hand it does have a lap rather than course structure, excellent weather effects and a track editor. Among the better of the sprite based driving games, but *Lotus II* is still the firm office favourite. ★★★

JIM POWER

Loriciel £25.99
AP15 78% MR
No ground breaker, but a smooth and silky (if slightly gaudy) platform shoot-'em-up effort - what it lacks in originality it more than makes up for in evidence of sheer effort and good design. Not at all bad. ★★

JOHN BARNES EUROPEAN FOOTBALL

Krisalis £25.99
AP14 74% GP
A very similar game in play to *Manchester United Europe*, but the tiny area of pitch visible on screen cuts down the tactical scope dramatically, although it bumps the speed up significantly. Good fun, but shallow. ★★

JOHN MADDEN FOOTBALL

Electronic Arts £25.99
AP11 90% NW T100 No.23
Limited entertainment with a single player, but one of the most involving, absorbing and hugely playable two-player games ever. Only for fans of the sport, though. ★★★★★

KID GLOVES 2

Millennium £25.99
AP10 58% SC
Something of a wasted licence - this actually used to be called *Little Bear*, but had the *Kid* name tacked on at the last minute to no great effect.



Essentially *Super Wonder Boy*, but a bit more crude. ★★

KNIGHTMARE

Mindscape £30.99
AP9 74% MR
Something of another wasted licence, with all the potential of the TV show passed over in favour of, basically, a rewrite of *Tony Crowther's* earlier game *Captive*. It's all very clever, but the atmosphere just isn't really there. Very tough too. ★★

KNIGHTS OF THE SKY

MicroProse £34.99
AP8 87% JD T100 No.9
This is what it's really all about in the flight sim department. You can keep your *F-15s* and your *A320 Airbus*s, *Knights Of The Sky* captures the daredevil feel of the magnificent men of WW1 perfectly, with glorious dogfighting and lots of tricky missions. No collection should be without it. ★★★★★

KING'S BOUNTY

New World Computing £25.99
AP6 84% SC
It's worryingly rare that we see a strategy RPG type of thing that's actually been written by someone who can program properly, but this one certainly fits the bill. Accessible (our favourite word at the moment) and fun but still with plenty of depth, try this one out. ★★★★★

KING'S QUEST V

Sierra £39.99
AP7 83% MR
Pretty impressive adventuring stuff, and graphically excellent too, but once more this is for hard drive owners or the unbelievably patient only. ★★★★★

LAST NINJA 3

System 3 £35.99
AP7 80% SC
Not quite as unplayable as the previous games in the *Last Ninja* series, but still a bit of a nightmare in the control department. More technically advanced, but pretty deficient character-wise, this just doesn't really grab you. ★★

LEANDER

Psygnosis £25.99
AP10 83% MR T100 No.56
Slick, smooth and highly professional platforming antics (and the hero wears a silly hat too) - a bit on the

generic side, but no less enjoyable for that. Plenty of it too. ★★★★★

LEGEND

Mindscape £30.99
AP14 91% KF
An RPG that's got everyone in the AMIGA POWER office playing it has to be something pretty special, and that's just what this is. Well-balanced and easy to get into, we can't think of a single serious flaw. ★★★★★

LEISURE SUIT LARRY 5

Sierra £34.99
AP11 50% KF
The kind of thing that makes buying a Super NES suddenly seem like a really good idea. Inept, unfair, morally-dubious, and about as nice to look at as your average motorway pile-up. Face it, it's rubbish. ★

LIVING JIGSAWS

Miles Computing £24.99
APS 36% CC
Computer jigsaws? Yeah, right. Someone's pulling your leg, no? Well, no they're not. And yes, it is as stupid an idea as it sounds. Buy some proper jigsaws and get away from that monitor for a while instead. You know it makes sense. ★

LORD OF THE RINGS

Electronic Arts £29.99
AP9 63% MR
Very atmospheric, with a friendly control interface, but the Amiga really creeps as it tries to keep it all going. Only for those who aren't in a hurry. ★★

LOTUS TURBO CHALLENGE II

Gremlin £25.99
AP7 87% CC T100 No.42
There's still a powerful office lobby that says this game isn't as good as *Lotus I*, but nobody's arguing with the fact that this is an excellent and superbly-executed racing thriller. Consider *Vroom* first, though. ★★★★★

LURE OF THE TEMPTRESS

Revolution £30.99
AP15 88% MS
Not as big as *Monkey Island 2*, but it's seven quid cheaper and has a lot fewer disks. It doesn't contain as much humour as *M2*, but if you prefer the slightly more serious approach to adventures you'll love it. You won't be disappointed. ★★★★★

MADDOG WILLIAMS

Game Crafters £30.99
AP12 47% JD
Stupidously run-of-the-mill Sierra-game clone that's more 'average' than actual 'crap' - but why not blow your £31 on something that's actually 'good'? ★★

MAGIC GARDEN

Electronic Zoo £25.99
AP9 55% MB
Novel 'keep-the-garden-functioning-by-doing-ten-things-at-once' idea, but in action it simply doesn't grab you. You can't, indeed, see the wood for the trees. (Sorry, that was too good not to use again...) ★★

MAGIC POCKETS

Renegade £25.99
AP6 75% MB
The game that made *Gods* look varied and exciting. *Magic Pockets* showed that the Bitmap Brothers weren't infallible after all. Dull and fiddly to play, it's not actually dreadful but it was certainly a colossal disappointment. Boring, basically. ★★



THE MANAGER

US Gold £25.99
AP14 36% SC
Everything that's tedious and inept about football management games can be found in this hopeless pile of old nob. A million statistic screens and incomprehensible icons make *The Manager* knuckle-chewingly painful to play, with no redeeming features at all. Avoid desperately. ★

THE MED CONFLICT - BATTLESET 3

Electronic Arts £14.99
AP12 65% JD
Oh, please. This is such a specialist naval wargamer's thing that we seriously doubt a single one of our readers is in the slightest bit interested in it. Prove us wrong (all you Village People fans). ★★

MEGA LO MANIA

Ubi Soft (with First Samurai)
£30.99
AP5 90% MR T100 No.6



The second part of the bargain of the year, this fun strategy wargame (no, that's not a contradiction in terms) is one of the most infuriatingly addictive experiences you'll ever have in front of an Amiga. A bona fide classic, this was the first game to really put the Sensible boys in the spotlight. ★★★★★

MERCENARY III

Novagen £29.99
AP10 50% KF
Disappointingly lacklustre sequel to the pretty entertaining previous two *Mercenary* games. Looks dreadful and there's not a lot to do. ★★

METAL MUTANT

Silmarils £25.99
AP5 78% AI
Vaguely interesting beat-'em-up/strategy effort - it doesn't do much and doesn't do what it does do in any remarkable ways. ★★★

MICROPROSE GOLF

MicroProse £34.99
AP8 84% SC T100 No.50
Lovely 3D golf sim with lots of frills, but the core of the gameplay isn't all it should be, and it's sort of embarrassing watching the Amiga simply throw away the bits of screen it can't cope with moving around. ★★

MIG-29M SUPER

FULCRUM
Domark £39.99
AP7 80% CC
Wildly over-priced and over-serious sim that needs a lot more action and a bit more interesting scenery if it's going to get people to fork out 40 quid for it. ★★

MILLE MIGLIA

Silmarils £25.99
AP15 53% MB
A slow, vintage car style driving game dressed up in authenticity. Great for fans of the classic car, of dubious worth for the rest of us. If you like fast driving games, forget this and go for *Lotus II*. ★★

MONKEY ISLAND 2

US Gold £37.99


AP15 90% GP

A worthy sequel - and to be a worthy sequel to the excellent *Monkey Island* takes some doing. Despite a few flaws, it's essential if you enjoyed the first game, with enough in the way of improvements and changes to keep you on your toes. ★★★★★

MOONSTONE

Mindscape £30.99
AP9 73% NW
Well, being able to alter the level of goriness is a nice touch. This RPG hack-'em-up looks good, but the game doesn't flow and it's not as involved as it'd have you believe. ★★

MONSTER BUSINESS

Eclipse £19.99


AP6 80% SC T100 No.98
Look beyond the tacky graphics of *Monster Business* and you'll find a superb platform game in the classic arcade tradition. *Manic Miner* meets *Dig Dug* and has a completely brilliant time, we think. ★★★★★

MYTH

System 3 £25.99


AP13 87% MR T100 No.63
Brilliantly exciting and tense tank sim that improves over its predecessor *Team Yankee* by a factor of four. A little complex for the arcade junkie, but fab all the same. ★★★★★

AP15 67% GP

System 3 certainly get an 'A' for effort. *Myth* is a well-researched and, by and large, lively project with high spots of gloss and variety. Unfortunately it lacks real depth, and some of the puzzle logic is crazy. ★★

NAPOLEON 1

Interneccine £29.99
AP8 39% JD
Aaaaarrmmggggghhh! ★

NEBULUS 2 - POGO A-GO-GO

21st Century Entertainment £25.99
AP5 66% GP
The original *Nebulus* is an all-time classic (T100 No.36), but this sequel misses the point entirely, making the game over-complicated and over-hard and just no fun to play at all. Get the real thing instead. ★★

NECRONOM

Line £25.99
AP9 78% SC
Offputtingly tacky-looking at first, but worth sticking with to discover the challenging and imaginative (for a shoot-'em-up, anyway) game hidden beneath the surface. ★★

THE NEVERENDING STORY II

Line £25.99
AP10 42% JD
Lots of little sub-games, but nothing that really gives you any feel for the film at all. Even in a genre with some real junk around (ie the multiple-sub-games movie licence), you can find lots of better examples than this. ★

OH NO! MORE LEMMINGS

Psychosis £25.99 (data disk version £19.99)
AP9 82% SC
A sadly missed opportunity to do something really interesting, but if you're a *Lemmings* lover who wants a new load of screens in the same vein as before, you'll be in seventh heaven. The difficulty curve is crap,



though, and it's overpriced. ★★

ORK

Psychosis £25.99
AP12 66% NW
This isn't a more complicated and less zappy version of *The Killing Game Show* at all - not! ★★

OUTRUN EUROPA

US Gold £25.99
AP7 74% MB
Two years too late, this isn't a bad game, but compared to *Lotus 2* and *Vroom*, it's left standing at the starting line. The programmers seem to have got bored half way through, too. ★★

PACIFIC ISLANDS

Empire £29.99


AP13 87% MR T100 No.63
Brilliantly exciting and tense tank sim that improves over its predecessor *Team Yankee* by a factor of four. A little complex for the arcade junkie, but fab all the same. ★★★★★

PANZER BATTLES

Strategic Studies Group £25.99
AP12 62% JD
Quite bright and colourful, but suffers from *Crap Indistinguishable Icon Disease*. ★★

PARASOL STARS

Ocean £25.99


AP11 88% SC T100 No.18
Much more in the vein of *Bubble Bobble* than *Rainbow Islands*, this is a great all-action platformer with a particularly inspirational two-player mode. Not quite the same addictive pull as its immediate predecessor, though. ★★★★★

PGA GOLF COURSE DISK

Electronic Arts £14.99
AP11 75% RP
Some extra bits for one of the grooviest sports games ever - has to be a good thing, really. (Unless you're sick of it already.) ★★

PGA GOLF COURSE DISK

Electronic Arts £14.99
AP11 75% RP
Some extra bits for one of the grooviest sports games ever - has to be a good thing, really. (Unless you're sick of it already.) ★★

PEGASUS

Gremlin £25.99
AP8 69% MR
Two-style shoot-'em-up with beautiful graphics but deeply uninspiring gameplay. Alright but brain dead and lifeless. ★★

PINBALL DREAMS

21st Century Entertainment £25.99


AP12 87% SC T100 No.78
'But it's only a pinball game'. Yeah,

and a Ferrari F40's only a car, but what the hell's that got to do with anything? Supremely gorgeous and it'll last you a lifetime - what more could you possibly ask for? ★★★★★

PIT-FIGHTER

Domark £25.99
AP7 64% MB
The kind of thing which rather worryingly passes for coin-op entertainment these days looks completely sad and weedy on a little Amiga screen. Skip it unless you've got some serious psychological problems. ★★

POPULOUS II

Electronic Arts £29.99


AP8 93% MB T100 No.8
Superb sequel that improves dramatically on what was, for most people, one of the best games of all time. If that's not a good enough recommendation, we don't know what is. Our highest-ever mark for a full-price game. ★★★★★

POPULOUS WORLD EDITOR

Electronic Arts £14.99
AP10 70% GP
Don't like the graphics or the landscapes in the original *Populous*? Fiddle around with them (and the worlds, of course) with this handy, if ultimately rather limited, toolkit. ★★

POWERMONGER: WW1 EDITION

Electronic Arts £14.99
AP12 65% JD
Gives the original game a shot of much-needed character, but beyond that it doesn't really add anything to the original. ★★

PROJECT X

Team 17 £25.99
AP13 78% SC T100 No.82
We thought this was going to be a contender for game of the year, but we were wrong. Slick and brash and arcadey, but also bugged and dramatically under-playtested. A crying shame. ★★

PSYBORG

Loricel £25.99
AP14 65% GP
Hyper-fast tunnel racer that's quite good fun when you get into it, but still miles too thin for a full-price product. ★★

PUSHOVER

Ocean £25.99
AP14 79% MR
Not-entirely-unpleasant little puzzler, but relies rather more on trial-and-error than actually stretching your mental faculties to any serious degree. The best domino-topping game on the Amiga, though. ★★

RACE DRIVIN'

Domark £25.99


AP13 72% NW T100 No. 47
A far better effort than Domark's original *Hard Drivin'* conversion, but still uncomfortably prone to wildly over-sensitive control. Still, if you liked the arcade game you'll etc. ★★★★★

REALMS

Virgin £29.99


AP9 84% KF T100 No.47
It's basically just a slightly more complex version of the old *Kingdoms* game, but it's all beautifully done. The game can occasionally descend into repetitive number-juggling, though. ★★★★★

RED BARON

Dynamix £34.99
AP12 19% GP
On a few thousand quid's worth of PC kit this is a reasonably exciting WW1 flight sim. On the Amiga it's one of the crappiest bits of crappy old crap there's ever been. Only for those of you who find snails thrillingly fast. ★

RISE OF THE DRAGON

Sierra £34.99
AP7 79% JD
Quite neat, this one. It's different and evocative, but the game's a pretty simple one when you get down to it. Yet again, though, don't bother if you're not one of those rare (and lucky) hard drive-owning types. ★★

RISKY WOODS

Electronic Arts £25.99


AP15 82% MS
Lacking variation and depth, *Risky Woods* does compensate with plenty of frenzied, and atmospheric platform action. On a par with *Leander*, it's a good buy for fans of the genre, but by no means a must. ★★★★★

ROBOCOP

Millennium £25.99
AP7 87% CC T100 No.66
Not quite, perhaps, the console-beater everyone thought it was at first, *Robocop*'s still a cute and lovely platform romp. It's a shame it's not a bit (well, okay, a lot) tighter, but it's still worth a play or three. ★★

ROBOCOP 3

Ocean £25.99


AP10 85% MB T100 No.71
The most surprising film licence in ages, this really brings out the feel of the film, with lots of fast-paced action depicted in impressive 3D vectors, with lovely presentation into the bargain. It doesn't quite hang together as a game, perhaps, but brave, and a definite success. ★★★★★

ROBIN HOOD

Millennium £25.99


AP5 81% CC
Addictive and surprisingly frenetic Shanghai-inspired Oriental puzzle

AP6 79% CC T100 No.71
Very likeable and witty RPG-ish adventure romp, but lots of annoying little quirks drag it down a bit. Not a worldbeater, but lots more fun than you might expect. ★★★★★

ROBOZONE

Image Works £25.99
AP9 39% SC
Useless three-section arcade game. The first (platform) bit's crap, the second (3D maze) bit's really crap, and the last (shoot-'em-up) bit isn't worth playing the other two bits for. ★

RODLAND

Storm £25.99


AP6 86% SC T100 No.31
Absolutely lovely platform-game coin-op conversion that's actually better than the original. Far too cute to be true, far too good a game not to own. ★★★★★

ROLLING RONNY

Virgin £25.99
AP7 50% CC
Sweet and challenging scrolling platformer with a lovable hero and some really crisp graphics, but the levels are too long, hard and repetitive to keep you interested for all that long. ★★

RUBICON

21st Century Entertainment £25.99
AP13 74% RP
Bland horizontally-scrolling shoot-'em-up, too far behind the pack to be really worth buying at this price. Nice weapons, though. ★★

RUGBY COACH

D&H £24.99
AP10 42% RP
Football management, without the interesting football bits. You don't want to buy this, you really don't. ★

RUGBY - THE WORLD CUP

Domark £25.99


AP8 86% CC T100 No.74
No-nonsense no-frills heavy-duty joystick wobble frenzy in this *Kick Off* like rugby licence. A bit easy to beat, but great, exhausting fun against another human player all the same. ★★★★★

SAMURAI: THE WAY OF THE WARRIOR

Impressions £29.99
AP14 55% AP
Good presentation, but when you get into the game proper it's just one more tacky and unfriendly wargame. One for ninja fetishists. ★

SARAKON

Virgin £19.99


AP5 81% CC
Addictive and surprisingly frenetic Shanghai-inspired Oriental puzzle

game. Slightly indistinct graphics are a bit of a problem, but not so much that it spoils the game. A good one. ****

THE SECRET OF THE SILVER BLADES

SSI/US Gold £25.99
AP6 8% SC
Look at Eye Of The Beholder 2. Look at this. Now ask yourself why you should continue to put up with such sub-standard drive when it's so obviously possible to do so much better. Fail to find an answer. *

SENSIBLE SOCCER

Renegade £25.99
A screenshot from the game Sensible Soccer, showing a top-down view of a soccer pitch with several players in different colored kits positioned for a play.

AP15 93% SC
An unbelievably playable, incomparably realistic, and amazingly atmospheric football game. The best two player game available on the Amiga and probably one of the top two Amiga games of all time. Do yourself a favour - buy it! *****

7 COLOURS

Infogrames £19.99
AP8 47% JD
Nice idea, but once again a puzzle game turns out to be more a test of chance than a genuine brain-teaser. Never mind, eh? *

SHADOWLANDS

Domark £29.99
A screenshot from the game Shadowlands, showing a character in a dark, rocky environment. The character is standing on a path, and the background is filled with dark, jagged rock formations.

AP11 87% MR T100 No.49
Very lovely RPG with a neat light-and-darkness effect, which (despite the fact it does have some gameplay implications) is mainly just a cosmetic gimmick on top of what's a well-designed and absorbing game. Good stuff, though occasionally a tad sluggish. *****

SHADOW SORCEROR

US Gold £27.99
AP8 71% MR
Not very accessible - and not very appealing to FRP purists either - this is an awkward, disjointed and generally unfulfilling game. Worth a try if you're after something a bit different, though Shadowlands does it better. ****

SILENT SERVICE 2

MicroProse £34.99
AP6 86% CC T100 No.62
Fantastically gripping and atmospheric submarine simulation, not that it's got much competition to shine against. If you've ever fancied yourself in a U-boat or a hunter-killer, you'll love this to death. *****

SIM ANT

Ocean £34.99
AP14 59% MB
Some of the most appalling programming seen in a professional game in years ruins what could have been a really interesting concept. Even if you've got a hard drive, forget it. *

THE SIMPSONS

Ocean £25.99
AP5 83% MB
Surprisingly good arcade-adventure license, even if it is almost identical to the Nintendo NES version. Aesthetically yuk, but good fun to play, a little on the hard side.



SLIDERS

Palace £25.99
AP5 56% MB
Marble Madness meets Speedball, but it's almost totally unplayable. *

SMASH TV

Ocean £25.99
AP9 81% MR
Massively disappointing conversion of one of the best coin-ops in years. Written in such a way as to cater for the American market, so why should you spend any of your hard-earned Sterling on it? ****

SPACE 1889

Empire £30.99
AP9 74% SC
Inferior follow-up to MegaTraveller, although it's not a bad RPG thing in its own right. The idea is a lot more interesting than the execution, though. ****

SPACE ACE II

Empire £34.99
AP10 17% SC
Look, it's simple. Are you a total cretin? Do you want to see crap games come out on the Amiga in the future? If the answer to those questions is 'no', don't buy this game. There's nothing else to it. *

SPACE CRUSADE

Gremlin £25.99
AP12 85% KF T100 No.60
Excellent boardgame conversion which does away with all that tedious faffing around with bits of plastic and dice, but doesn't lose any of the features of the original game. Very classy. *****

SPACE GUN

Ocean £25.99
AP12 69% MR
Zappy operation Thunderbolt clone, but nowhere near as good as Operation Thunderbolt. Fun with a Trojan Light Phaser, but not much else. **

SPOILS OF WAR

Internece £29.99
AP14 45% JD
Tedious rubbish. We've said it often enough by now, but just to reiterate - something being a wargame isn't an excuse for it being programmed to sub-1986 standards. *

STARUSH

Ubi Soft £25.99
AP14 64% SC
Lots of nice touches in this zodiac-inspired blaster, but unfortunately they're not attached to a decent game. Not a rip-off, but not worth buying either, paradoxically enough. ****

STEEL EMPIRE

Millennium £29.99
AP11 63% RP
There aren't many wargames set in the near future, but this is, er, one of them. It didn't set our hearts on fire, but being objective this is actually quite good. Only quite good, mind you... ****

STEVE MCQUEEN WESTPHASER

Loricel £25.99
AP10 25% SC
A funny cartoon version of Operation Wolf set in the Wild West is undoubtedly a good idea, but it would be an even better idea to make it playable too. It might be even more fun to put Steve McQueen in it at some point as well. *

STORM MASTER

Silmarils £25.99
AP11 86% MS T100 No.72
Another Kingdoms game, but there's lots more to do in this one than Realms, and there's more variation to the gameplay too. ****

STRATEGO

Accolade £25.99
AP7 52% CC
Technically good conversion of a board game that simply doesn't work as a human-vs-computer effort. And you can't even play another person at it, either. **

STRIKER

Rage £25.99
A screenshot from the game Striker, showing a soccer field with players. The image is somewhat blurry and has a green tint, possibly due to the game's graphics or the scan quality of the original document.

AP15 76% SC
Fast moving and immediately playable, but it's just a bit too sophisticated for its own good, proving very frustrating unless you select one of the top sides. At the end of the day Striker lacks the necessary polish to make it stand up to the sheer class of the all-conquering Sensible Soccer. ****

STRIKER MANAGER

D&H £24.99
AP5 18% CC
Football management, except instead of the whole team, you get to manage just the centre forward! Excellent! Not! *

STRIP POKER DELUXE II

CDS £25.99
AP8 7% CC
The only good thing about this is that it plays a better game of cards than Cover Girl Poker does. It's still complete and utter rubbish, though. *

STRIKE FLEET

Electronic Arts £29.99
AP9 64% CC
Lots of really interesting guns and stuff to use, and a huge manual to plough through. But it's a surprisingly shallow game when you look closely at it. Not much cop. **

SUPER SPACE INVADERS

Domark £25.99
AP8 51% RP
A groovy arcade game becomes a total disaster of slowness and programming incompetence on the Amiga. More like the 1977 original than the sexy Super Space Invaders coin-op, this is junk. *

SWAP

Palace £25.99
AP5 59% CC
An inventive puzzler, but like several others it's easier and more rewarding to play by random trial-and-error than it is by actually puzzling things out. Reasonable, but a long way short of the next Tetris. **

THEIR FINEST MISSIONS

US Gold £15.99
AP7 70% JD
Interesting enough, but there's nothing here you couldn't get for free by using the original game's custom mission option. Save your money, unless you're a terminally lazy fan of Their Finest Hour. **

THUNDER BURNER

Loricel £19.99
AP10 30% RP
Utterly nightmarish kind of Buck Rogers meets Space-Harrier-thing. A drab shoot-'em-up without the nifty flying-around-bits from Space Harrier. Fun VCR feature but this is the kind of thing that gives the French a bad name. *

THUNDERJAWS

Domark £25.99
AP8 17% SC
Then again, the British don't come out too well either if you look at this sort of thing. Average Rolling Thunder-type coin-op, dreadful conversion, and that's all you need to know. *

TERMINATOR 2

Ocean £25.99
AP6 65% CC
Compare this multiple-sub-games tragedy to Hudson Hawk to see how you should and shouldn't (not in that order) do a movie licence game. Pathetically dire, if we're being honest about it. *

TILT

Genias £25.99
AP10 50% JD
Similar in many ways to Boston Bomb Club, but a whole lot less lovable, this is a simplistic and repetitive puzzler that doesn't bear up to more than a few games. **

TIP OFF

Anco £25.99
AP10 75% GP
Pretty iffy attempt at transferring the success of Kick Off to a basketball game, spoiled by dodgy control and the fact that basketball simply doesn't work the same way as football does (not that Kick Off played much like football anyway). **

TITUS THE FOX

Titus £25.99
A screenshot from the game Titus the Fox, showing a fox in a dark, rocky environment. The fox is standing on a path, and the background is filled with dark, jagged rock formations.

AP12 88% SC/MR T100 No.22
Hudson Hawk meets The Blues Brothers. Huge, wonderful platformer, dragged down a bit by mammoth disk accessing, but no less unmissable for all that. The cutest game hero in the known universe, too (nobody's based a game on Winona Ryder yet). *****

TOP BANANA

Hex £25.99
AP11 45% JD
Bizarre environmentally-friendly (both in concept and execution) Rainbow Islands clone, this is certainly one of the oddest games we've seen in a while. Unfortunately, while it's almost exactly the same game as Rainbow Islands, it's only about a tenth as good. ****

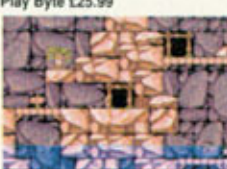
TOUCHDOWN

Strike Force £14.99
AP15 48% NW
Slick presentation keeps up the pace of a technically sound, if uninspired, coaching sim. All the basic features you expect are here, but the gridiron fans deserve more hands on action and a little more to excite the imagination. **

TV SPORTS: BASEBALL

Mindscape £25.99
AP15 52% NW
Well put together, but very tedious after an hour or so. If you do want baseball on your Amiga then try the much better RBI Two Baseball instead. **

UGH!

Play Byte £25.99
A screenshot from the game UGH!, showing a character in a dark, rocky environment. The character is standing on a path, and the background is filled with dark, jagged rock formations.

AP15 79% MR
A laugh and a half, Ugh! offers you excellent one or two player prehistoric fun, for a while at least. Not the sort of thing you'd be playing a year later, though, but well worth a look. ****

ULTIMA VI

Mindscape £30.99
A screenshot from the game Ultima VI, showing a character in a dark, rocky environment. The character is standing on a path, and the background is filled with dark, jagged rock formations.

AP13 90% MR T100 No.17
Not the kind of thing for RPG virgins to start on, or for anyone without a hard drive to even consider, but this is currently pretty much the state of the art for Amiga role-playing. Enough to keep you going for months. *****

UNDER PRESSURE

Electronic Zoo £25.99
AP8 12% SC
An Alien Storm-esque shoot-'em-up which looks incredibly like a Psychosis game and plays incredibly like a complete load of old tosh. Probably the least involved game we've ever reviewed. *

UTOPIA

Gremlin £29.99
AP6 81% SC
A moderately successful marriage between Sim City and Mega lo Mania, but lacking the depth and spark (respectively) of those two classic titles, Utopia is a good game that should have been a brilliant one. Slick but ultimately unsatisfying. ***

UTOPIA: THE NEW WORLDS

Gremlin £14.99
AP14 60% SC
Er, some new worlds for Utopia. They're okay, really. Is it just us or is £15 a lot of money for a data disk? ****

VENGEANCE OF EXCALIBUR

Virgin £30.99
AP13 60% MS
Not 500+ compatible, which is outrageous. Otherwise, an attractive, but pretty average RPG romp which doesn't significantly improve on its unimpressive predecessor. **

VIDEOKID

Gremlin £25.99
AP11 70% SC
Mega Twins without the platforms. Okay, it's not really all that similar - it just looks that way initially. This is a rather pretty, constantly scrolling shoot-'em-up, and quite good fun really. ***

VOLFIED

Empire £25.99
AP8 80% MB T100 No.90
Arcade classic Qix revisited. A near-perfect clone of the coin-op, but it's not as much fun as the 1980 original. Still, enjoyable to play, even if it's not the toughest game ever. *****

VROOM

Ubi Soft £25.99
AP12 88% SC T100 No.35
The missing link between FIGP and Lotus 2, Vroom straddles two genres without falling between two stools. Great as a simple foot-down arcade game, but excellent fun as a serious tactical Formula One sim too. It's lovely and fast and you shouldn't be without it. *****

WINTER SUPERSPORTS 92

Flair £25.99
AP15 61% GP
A high price to pay for what boils

down to four different events. None of them are particularly involving or compelling, but there's fun to be had when more than one player is involved. ****

WILD WHEELS

Ocean £25.99
AP7 52% SC
Extremely basic future-football game played with cars instead of footballers. Promising idea, but this effort feels and looks half-finished. There's not much to do, and what there is isn't very inspiring. **

WIZKID

Ocean £25.99
A screenshot from the game Wizkid, showing a character in a dark, rocky environment. The character is standing on a path, and the background is filled with dark, jagged rock formations.

AP15 91% MR
A refreshing game that mixes psychedelic arcade adventure, football, and bad jokes with arcade games like Breakout and Pengo. With its perfect control system it's as much fun to play as it obviously was to write. The best game ever (beginning with the letter W at least) if you don't buy Wizkid, your life really will be a lot poorer. *****

WOLFCHILD

Core Design £25.99
AP10 58% SC
Hugely disappointing platformer that's the sequel to Switchblade in all but name. Too short, too easy, too repetitive, and lacking the character and inspiration that separates a good game from the run-of-the-mill. ***

WORLD CLASS RUGBY

Audiogenic £25.99
AP9 63% MS
Poor attempt to do for rugby what John Madden Football did for the American gridiron game. Good graphics but dreadful control system. Over-technical, and a pain to get to grips with. ****

WORLD CLASS RUGBY - THE FIVE NATIONS

Audiogenic £25.99
AP14 86% MS
Dramatically-improved version of the earlier game, right up there with Rugby - The World Cup for playability and action. The 3D second-person perspective view (a la John Madden Football) is neat, too. *****

WWF WRESTLEMANIA

Ocean £25.99
A screenshot from the game WWF Wrestlemania, showing a wrestling match. Two characters are in a wrestling ring, one is on the ground and the other is standing over them.

AP10 39% GP
There's a limited amount of gameplay scope in any wrestling game, but even so there's a lot more to be got out of the WWF than is achieved by this lame and cynical cash-in. Strictly for educationally underprivileged 8-year-olds, we think you'll find. *

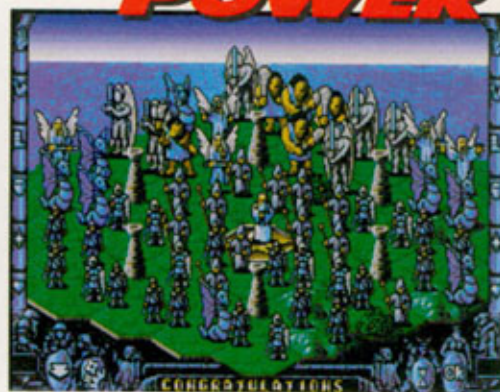
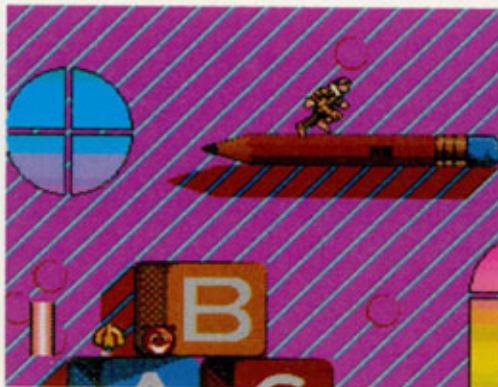
ZONE WARRIOR

Electronic Arts £25.99
AP7 42% JD
Utterly horrible mazy platform game with primitive graphics and even more primitive gameplay. The most remarkable thing about this trash is that it comes from the usually-reliable Electronic Arts. Don't even think about it. *



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POWER



CELTIC LEGENDS

'Celtic' like the Northern European race, not 'Celtic' like the football team, this stunning strategy/action/role-playing game has proved a shock hit in the AMIGA POWER offices – fans of the *Chaos*-style of gameplay will love it! Especially fun in two-player mode, this unusual hex-based wargame/action game proves once and for all that strategy doesn't have to be boring. Indeed, it's gorgeous stuff!

ALL THIS FOR JUST £34.95

AMIGA POWER AUGUST 1992





1 May 1991 Our very first issue! Big games like *Eye Of The Beholder*, *Gods and Cybercon III*, the first part of a gigantic *Rainbow Islands* player's guide, lots of chat from the Bitmap/Renegade crew and more!
On the disk: *Bombuzal* – the complete game!*



6 October 1991 *Indy Atlantis*, and more – giant US Gold Work In Progress feature, *Midwinter II*, *Cruise For A Corpse*, *Magic Pockets* reviewed.
On the disk: *Rolling Ronny*, *Captain Planet*, *Bullfrogger* and more!*



11 March 1992 The new *Ocean* – all the year's big previews, *Mega lo Mania II* – diary of a game starts, buyer's guide to platform games, plus reviews of *John Madden*, *Shadowlands*, *Harlequin*, and more!
On the disk: *Pacific Islands* exclusive mission, plus three PD games!



2 June 1991 And it just gets better! If you manage to get past the (ahem) swoony picture of Peter Molyneux on the cover you'll get to thrill to such treats as a giant *Bullfrog* interview and reviews of games like – yes! – *Monkey Island*!
On the disk: *Kid Gloves* – the complete game!



7 November 1991 *Monkey Island II*, *Young Indy Jones* – Lucasfilm tell all, *World Of Commodore* show, Bob Jacob of Cinemaware interviewed, *Formula 1 Grand Prix*, *Blues Brothers*, *Lotus II*, *Robocod* reviewed...
On the disk: *Leander*, *Video Kid*, plus PD games!*



12 April 1992 Giant *Psygnosis* preview feature (all the new games), massive beat-'em-up buyer's guide, and some great games reviewed – *Parasol Stars*, *Titus The Fox*, *Vroom* and more!
Double disk issue! Great demos – *Titus The Fox*, *Project X*, plus *Rome* complete game and more!



3 July 1991 You want to know about *Core Design*? *CDTV*? *F-15 Strike Eagle II*? *Deuterios*? *Tok*? Then this issue is the place to come! It's even got our first 'In The Style Of...' in it!
On the disk: Brilliant *Exile* special world, *Prehistorik* preview, three typically excellent PD games!*



8 December 1991 All I want for Xmas... seasonal hardware guide, giant Xmas compilations feature, reviews coming out of our ears (*Populous II*, *First Samurai*, *Heimdall*, *MicroProse Golf*, *Knights Of The Sky...*)
On the disk: *Cisco Heat*, *Elvira Arcade* (1 meg), best of PD!*



13 May 1992 Bumper Anniversary Issue! Includes the new AP Top 100, hidden games guide, plus reviews of *Apidya*, *Project X*, *Ultima VI* and more!
Double disk issue! Special *Sensible Disk* including *Soccer* and *Wizkid*. And! Playable demos of *Campaign*, *Pinball Dreams* and the *Hook* slideshow!



4 August 1991 The Ultimate Autumn Preview, film games, *The Assembly Line* interviewed, *Jimmy White's Snooker* reviewed and more!
On the disk: *Beast Busters*, *The Executioner* plus three PD games! Plus! Giant tips poster – *Kid Gloves* and *Bombuzal* solutions!*



9 January 1992 Giant FRP game feature, *Code Masters* interviewed, our *Games Of The Year*, reviews of *Smash TV*, *Birds Of Prey*, *Knightmare* and more!
Double disk issue! Giant *Knights Of The Sky* entire training section (1 meg), *Puggles* (great Q-Bert-style PD game).



14 June 1992 All the new footy games previewed! All the top joysticks tested! All the big games reviewed! *Fire & Ice*, *Addams*, *Eye Of The Beholder II*, *Legend*, *Pushover*, *SimAnt*, and more!
Double disk issue! Great playable levels of *Legend* and *Aqua Ventura*, plus *Mister & Missis* and more!



5 September 1991 Giant *Gremlin Work In Progress* feature, all the new god sims compared, *DMA Design* talk *Lemmings*, plus *Mega lo Mania*, *The Simpsons*, *Thunderhawk* reviewed.
On the disk: *Barbarian II* demo, plus five (five!) great PD games!*



10 February 1992 The Ultimate Spring Game Guide, If Graftgold had known then..., the best and worst of games packaging, plus reviews of *RoboCop 3*, *Another World*, *WWF*, *Leander* and much, much more!
On the disk: PD Special – featuring *Mr Wobbly Leg*, *Raid* and *Squamble*.



15 July 1992 Review packed issue! How do we fit it all in? *Wizkid*, *Sensible Soccer*, *Epic*, *Monkey Island 2*, *Lure of the Temptress*, *Jaguar XJ220*, and many more (!!)
Double disk issue! *Galactic*, *Amega Race*, *Number Fumbler* and three great *Mental Image* shareware games.

SPEND!

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VIDEOKID IN THE STYLE OF H R GIGER

BY MARTIN STEPHENSON OF TWILIGHT

IN THE
style
OF...

Any readers who've been with us since the early days will remember this. It's where we get top programmers to present hits past and present in rather unusual ways. What would have happened if Lowry had worked on *The Godfather*, Escher had done the graphics for *Legend*, or Da Vinci had designed *Monkey Island*? This is the page where you can find out. This month it's the turn of Twilight...

'I chose to do Giger because *Aliens* was and still is an amazing sci-fi concept and has an unique style to it. The sheer peculiarity of this acidic, slaving and downright vicious race instils itself into the mind and haunts it forever after. I'm also a big fan of James Cameron (director of moody sci-fi epics such as *Terminators I & II*, *The Abyss*, and *Aliens*) and influences from these sources tend to creep into my artwork now and then.

'Oh yeah, I also wish I was as rich as Giger!'



PREMIERE



Première is an eight-way scrolling platform adventure played over six levels which are represented as different movie sets. A young film editor has had his film stolen from his cutting room the night before the film's première. Your task is to search through the six different movie sets ranging from black and white, science fiction and horror levels through to cartoon, western and fantasy sets to retrieve the stolen canisters.



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NEXT MONTH! What, you want us to spoil the surprise? Are you insatiable? Oh, alright then. Let's take a look in the crystal ball. Come the September issue you'll be able to gorge yourself on the ultimate guide to multi-player games! Participate in the AMIGA POWER Reader's Top 100! Discover the results of our reader survey! And gasp as we ask the industry just what they really think of AMIGA POWER! The next essential issue goes on sale August 27th. Be there or be a spiritually poorer person.



**TV Sports
Boxing -
next month
in the mag
that pulls no**